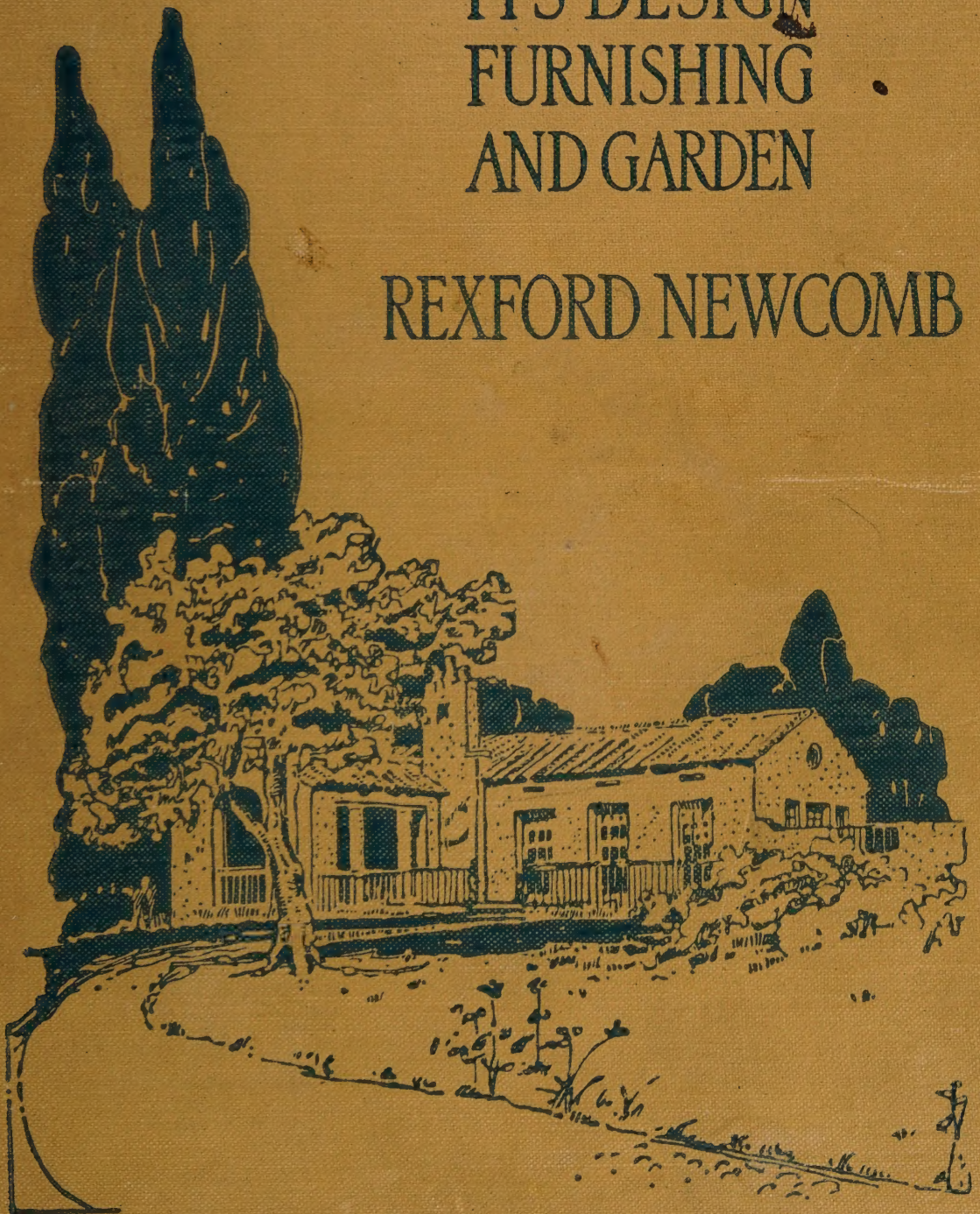


THE SPANISH HOUSE FOR AMERICA

ITS DESIGN
FURNISHING
AND GARDEN

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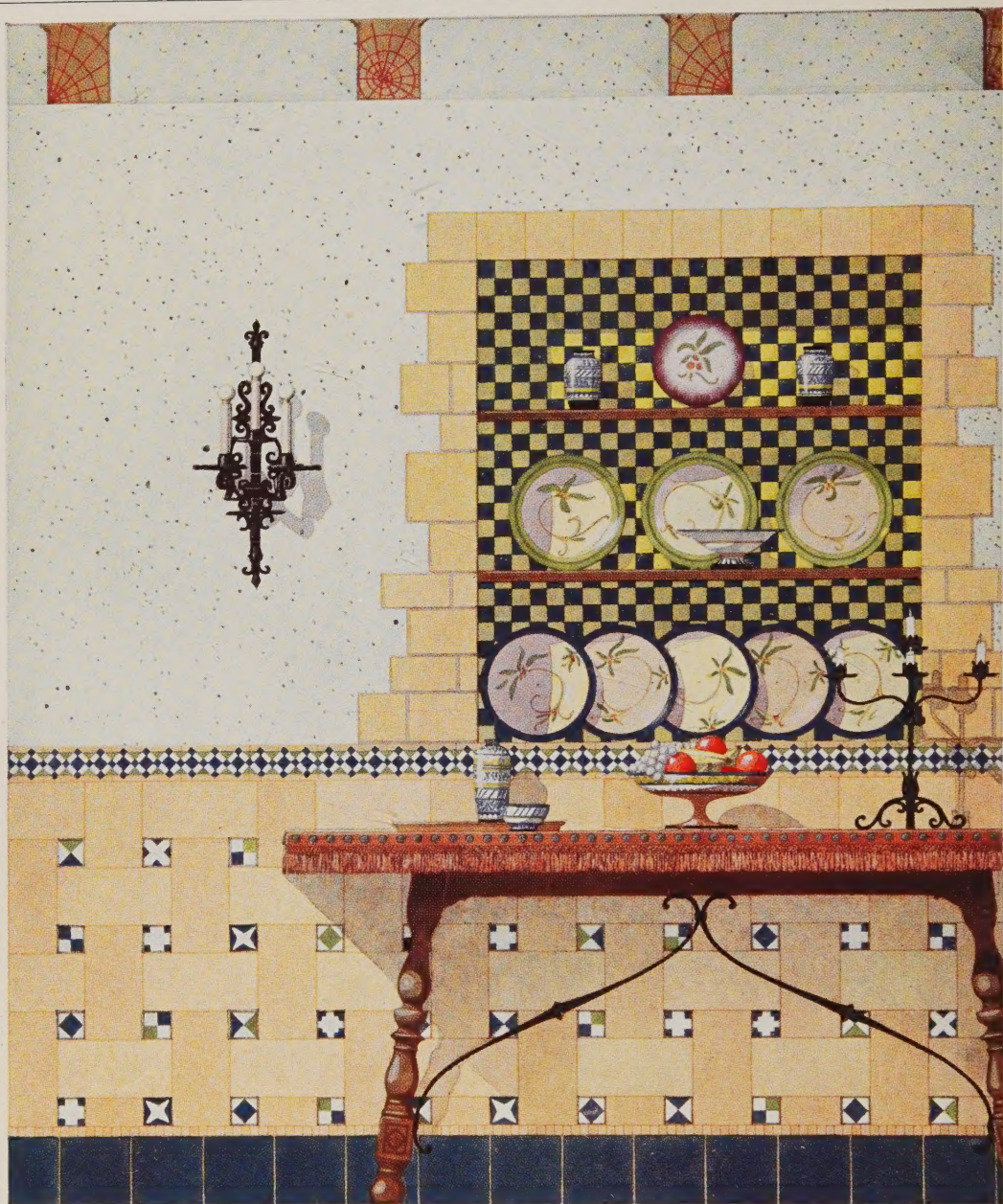
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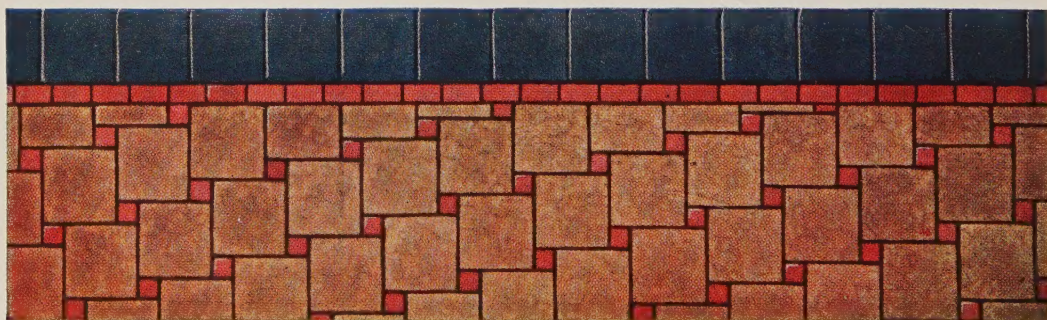
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THE SPANISH HOUSE FOR AMERICA

Its Design, Furnishing, and Garden

BY

REXFORD NEWCOMB, A. I. A.

Author of "The Old Mission Churches and Historic Houses of California,"
"Mediterranean Domestic Architecture in the United States," etc.

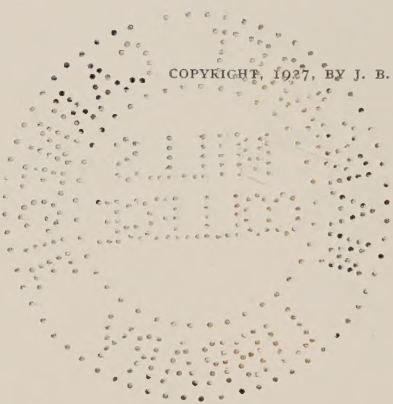
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*With a Frontispiece in Colour and 97 Plates of
Spanish Houses and their Details*



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FOREWORD

WITH the growing popularity of Spanish architecture in the United States has come the demand for a book that would set forth in short space and easy terms the salient features of this lovable style. The present book is an attempt to fulfill this need. While the author does not claim in any sense to have written an encyclopedic work, it is hoped this little handbook will suffice the needs of the owner seeking information on Spanish houses and their furnishing and at the same time act as a general reference for those who would learn the meaning of this sun-loving architecture. For those who wish to pursue the subject further, a complete bibliography of books relating to it will be found at the end of the volume.

In selecting the illustrations the author has had the fine coöperation of the architects whose works appear herein and it is with deep gratitude that he acknowledges this hearty coöperation. Thanks are also due to Mr. Atlee B. Ayres, Architect, of San Antonio, Texas, for the use of photographs from his private collection and to William Helburn, Inc., for the use of four photographs from his publications, to the Associated Tile Manufacturers for the use of photographs of products manufactured by the member companies, and for the frontispiece, to the Alamo Iron Works for photographs of iron grilles, to Baker and Company, to the Kittinger Company, to the Hastings Table Company, and to the Orsenigo Company, Inc., for the use of photographs of furniture manufactured by them.

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 SEPTEMBER 1ST, 1926

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THE SPANISH HOUSE FOR AMERICA

CHAPTER I

THE EVOLUTION OF THE SPANISH HOUSE

THAT variety of architecture which the world knows as "Spanish" goes back in history a good many centuries. Indeed the beginnings that gave rise to architectural expression in Spain were similar in character to those which gave rise to building endeavours in other sun-lit lands of the Mediterranean area. It is no "historic accident" that the Assyrian palace, the Greek house, the Roman villa, and the Spanish residence were all disposed around an open court. This similarity in plan, if not of detail or of decoration, is mute testimony of the influence of climate—the heat of the sun—in these favoured lands around the Classic Mediterranean. Thus the primitive impulse to produce an artificial shelter from the sun has operated to give to all Mediterranean architecture a character the like of which the world has witnessed in no other area.

Each of the early Mediterranean peoples developed a type of house best suited to its own needs, and this long before any similar expression in the Iberic peninsula—Spain—had time to evolve. Thus, by the time that ships and navigation made possible the migration of peoples and the exchange of ideas, Egypt, Babylonia, Assyria, Greece, and Rome had acquired civilized traits and an artistic prowess worth passing on to their less-advanced brothers of the Mediterranean basin. The salient message of all Mediterranean architecture is its reaction to climate, its essential sunniness, its emphasis of light and shade. This quality is apparent in its every line, be it plan, elevation, roof, or decoration.

The Spanish peninsula remained in the hands of the primitive Iberic race until a time relatively late in history and was thus a virgin field at the time when the Romans were ready to conquer the western Mediterranean. With Roman domination came

Roman institutions, Roman law, the Latin tongue, and the acquired Roman art, itself the appropriated heritage of Classic Greece and ancient Etruria. Spanish art—and particularly Spanish architecture—is therefore of assured Roman origin, round-arched, rhythmic, and sun-loving, subsequent events introducing other wonderfully interesting features.

Thus to-day Spain offers us an architecture the versatility of which is perhaps matched in no other European country. Here we find fragments of an ancient Iberic art; a wealth of Roman remains; bits, particularly in the northwest, of Christian Visigothic architecture; at Toledo and in the sunny cities of Andalusia, a wealth of Moorish handiwork; in many of the important episcopal cities impressive Gothic piles, which in turn were preceded by the forerunning Cluniac-Romanesque introduced from France; and everywhere the record of the splendid, if exuberant, Renaissance that followed hard upon the “Gothic of the Catholic kings,” the indelible evidence of a national rejoicing over the final triumph of the Spanish cross at Granada and of the Spanish sword in newly discovered Peru and Mexico.

The type of house which emerged from the vicissitudes of Spanish history is one eminently adapted to life in sunny lands and, like the town houses of Greece and Rome, it turns a relatively “bleak and bare” *fachada* (face) to the street, reserving its greatest interest and most joyous aspects for the interior, and particularly for the *patio*, which becomes in the heat of summer, and during the sunny hours of the whole year, an outdoor living-room. This, then, is the whole spirit of the type of house that, with the conquering of the New World, was introduced into the Indies, South America, Mexico, and the Spanish areas of our own country.

In each of these lands this type of house, evolved to meet the demands of life in the home land, was exposed to a whole new set of environments. As a result it took on various forms in the various colonies, showing here a roof of deep-red tiles, there no visible roof at all, here a tile-plated and colourful *fachada*, there the sparkling texture of whitewashed *adobe* (sun-dried clay) plaster, here the time-honoured, round, rhythmic Roman forms, there the inevitable influence of Aztec or Pueblo Indian handicraft.



A HOUSE IN LOS ANGELES, CALIFORNIA



A RESIDENCE IN SANTA BARBARA, CALIFORNIA



A SMALL HOUSE AT SANTA BARBARA, CALIFORNIA



A SMALL HOUSE AT HOLLYWOOD, CALIFORNIA
Robert B. Stacy-Judd, Architect



COTTAGE FOR MERRICK & RUDDICK ESTATE, HOLLYWOOD, CALIFORNIA
Robert B. Stacy-Judd, Architect



HOUSE FOR JOHN CHAIN, BEVERLY HILLS, CALIFORNIA
Robert B. Stacy-Judd, Architect



RESIDENCE OF GEORGE E. MERRICK, CORAL GABLES, FLORIDA



RESIDENCE OF C. D. BENSON, CORAL GABLES, FLORIDA

Thus, while preserving its general sunny quality, the Spanish house in the New World took on characteristics and evolved new details which, while generally Hispanic in feeling, had only remote precedent in Spain and in some cases no prototype at all. But this is only to be expected, for any art that is alive responds to the demands and absorbs the character of the race or the age that it serves. With the infiltration of ideas from the splendid pre-Spanish Aztec culture, the Spanish house in Mexico took on a decidedly *Mexican* character. Moreover, the wealth of the country and the development of the tile industry at Puebla and other cities made possible a lavish exterior use of colourful wall tiles, a material which in Spain was more generally reserved for the cool interiors, *patios* and gardens. Thus, while domestic architecture in Mexico sacrificed much of the old Spanish precision, finesse, and delicacy, it gained much in freshness, spontaneity and naïveté.

This Spanish-Mexican house was eventually carried by the colonizing *conquistadors* into California, Arizona, and New Mexico, into Texas and the Gulf Coast, and into Florida. In each of these colonies, more or less isolated at the time, was developed a local variant of the Spanish-Mexican type, which, as time went on, differed as much from the others as from its prototypes in Mexico.

In California the settlement of the country by the monks of the Franciscan Order and the architectural forms which these priests and their Indian charges reared exerted an unmistakable influence upon domestic architecture. Moreover, the remoteness from Mexico and the corresponding scarcity of competent artisans, together with the enforced employment of the crudest of materials, led to an extreme simplification of forms and an utter minimization of detail. This was perhaps no handicap in a wonderfully clear and vibrant atmosphere, such as California enjoys, and this very simplification of forms, in contrast to the exuberance and lavishness which is everywhere so pronounced in Mexico, serves to give early Californian domestic architecture its frugal, honest, and craftsmanlike character.

Without much in the way of ornament and the employment of only the simplest of structural expedients, Californian architecture

had of necessity to pay large attention to the proportion and form of these few expedients, if beauty were to be accomplished. The fundamental simplicity and well-proportioned masses of the old houses at San Diego, Santa Barbara, Los Angeles, and Monterey constitute valuable object-lessons to those of us who seek beauty of pure form unaided by the cloying sweetness of lavish detail. While most of the important Californian houses retained their arrangement around an enclosed *patio*, the treatment of the surrounding arcades of that *patio* became simple in the extreme. Here, however, due to the manufacturing prowess of the mission fathers, good roofing tiles were available and almost invariably Californian houses and all their appendages were covered with ruddy "mission" tiles.

The "desert" situation of Arizona, on the other hand, and the proximity of Arizona to Sonora, served to ally the architectural expressions of these two provinces and to give to them a certain "desert" quality which recalls, perhaps more forcefully than anything else to be encountered in America, the desert forms of Moorish North Africa. Here the roofs, always a "crowning glory" in California, become flat and refuse to figure in the perspective.

The Spanish houses of New Mexico vary from their prototypes in Mexico and Spain more than any other of the Spanish Colonial types. When the Spaniards conquered New Mexico they found a sedentary Indian population, already living in cities, who had developed an appropriate native architecture. Therefore, when the *conquistadors* employed the native artisans to build houses, there resulted a new type of house, half-Spanish, half-Indian, entirely unlike anything developed in other Spanish colonies.

The New Mexican houses, while typically Spanish in plan, were just as typically Indian in mass and outline. The general forms resemble the terraced Pueblo Indian houses, building up into picturesque, natural masses. But while the pure Pueblo houses were terraced to several floors, the New Mexican Spanish types remained uniformly low and never exceeded two stories. The great charm of this type is found in the interesting way in which it reflects the natural geologic forms of its environment, its almost invariably good proportions, and its picturesque flowing lines.



RESIDENCE OF S. A. RYAN, CORAL GABLES, FLORIDA



RESIDENCE OF B. W. SHAW, CORAL GABLES, FLORIDA



A TYPICAL EXAMPLE OF THE NEW MEXICAN SPANISH-PUEBLO TYPE
 Residence of Carlos Vierra, Santa Fe, New Mexico
 Carlos Vierra, Architect



A NEW MEXICAN TYPE IN FLORIDA
 Residence for Glenn Curtis, Hialeah, Florida
 Martin L. Hampton and E. A. Ehmann, Architects



RESIDENCE OF MYRTLE GREENFIELD, ALBUQUERQUE, NEW MEXICO



RESIDENCE OF MILTON HELMICK, ALBUQUERQUE, NEW MEXICO

The "flowing" quality of line which asserts itself not only in the elevations but also in the plans of the older New Mexican types probably came about through the Indian's appreciation of nature's disregard for right lines. He therefore shows no respect for them nor for mathematical right angles. Thus his plans, as well as his masses, show many pleasant little inexactnesses which impart to the house a quality of life that no mathematically accurate structure can possibly have. There is a human friendliness in these houses, the rounded and softened lines of which were stroked into place by the bare palms of the Indian masons who were called in to execute them.

Our notions of Texan domestic architecture of the Hispanic period come to us largely through an examination of the habitations erected in connection with the Franciscan missions in and around San Antonio. Here the building materials varied from *adobe* bricks to random-rubble stonework. It is to be noted that many of the apartments in the mission houses, like the mission churches themselves, were crowned by tunnel vaults of masonry. Like the Arizona types, architectural forms here partook of a "desert" quality as charming as it is rare in America.

Saint Augustine, with its old houses, city gates, plaza, and fort, serves to give us our main information regarding early Spanish architecture in Florida. The projecting balconies and tinted stucco of the houses, the "tropical," as opposed to the "desert" feeling experienced in so much of our southwestern Hispanic work, high walls of stone, festoons of Spanish moss, lolling, wind-blown palm trees, varicoloured awnings, the glint of a wrought-iron gate or grille, low-lying strands of sand, blue-green or saffron-coloured shutters: these are some of the elements that go to make up the picture.

And thus it is wherever we seek the handiwork of the Spanish artisan, in America or in Spain, his forms are always conceived with regard to the contrasts afforded by brilliant sunlight or deep shadow. This then is the message of Spain's architecture, and he who would build in this fascinating vogue must appreciate and abide by the ruling spirit of this sun-begotten style.

CHAPTER II

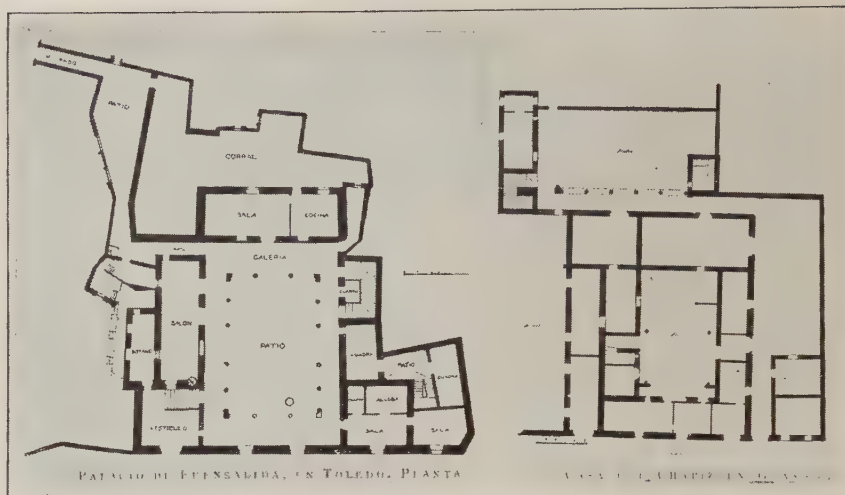
SPANISH PLANS

AS WAS hinted in Chapter I, the Spanish plan, with its arrangement of rooms around the inevitable courtyard or *patio*, obeys a primitive impulse older than Spanish architecture itself. The desire of man in all sunny, warm countries to have a shaded retreat deep within the house, yet open to the air and light, led early in the evolution of domestic architecture in the Mediterranean area to the disposition of the rooms around an enclosed court. As we have seen, this impulse was responsible for the courtyards of ancient Egypt and those in the palaces of Babylonia, Assyria, and Persia, the terraced courts at the heart of the palaces of Crete, the peristyled *aulæ* of the Greeks, and the *atria* of the Romans.

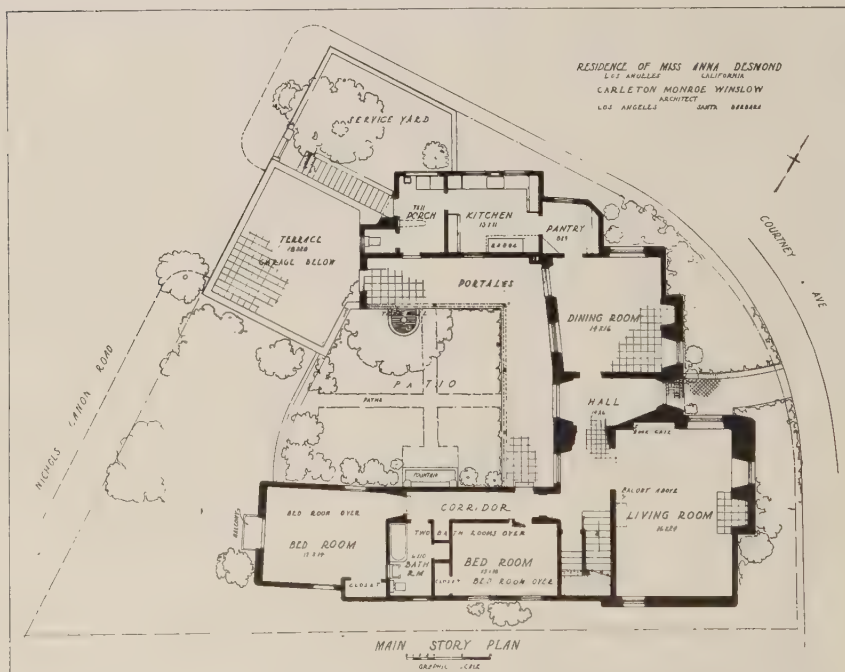
Houses in Spain are generally built up to the property-line and thus enclose the *patio* and often the gardens; just the reverse of the disposition in northern countries, where a dooryard, and perhaps a garden, stand between the house and the street and where the house is surrounded by the "yard" instead of surrounding it. This fundamental fact of Spanish planning, one desiring to build a Spanish house should understand at the outset, for a "Spanish" house without its *patio* is no longer a Spanish house.

Whether or not the house need entirely enclose the *patio* is another consideration. While this is the case in the larger houses of Spain, often in Mexico, California, and New Mexico the *patio* was enclosed by the house on three sides only, leaving the fourth side to be enclosed by high walls. Because of its efficiency this latter type has been largely adopted in America. Artistically, it should be pointed out, the *patio* serves a magnificent function in unifying the plan, and this consideration alone, to say nothing of its charms as a retreat from the noise and heat of the street, would go far to justify our consideration.

In adapting Spanish ideas to American uses it is impossible to follow closely the typical Spanish plan. Conditions of life in the



A—TYPICAL SPANISH PLANS

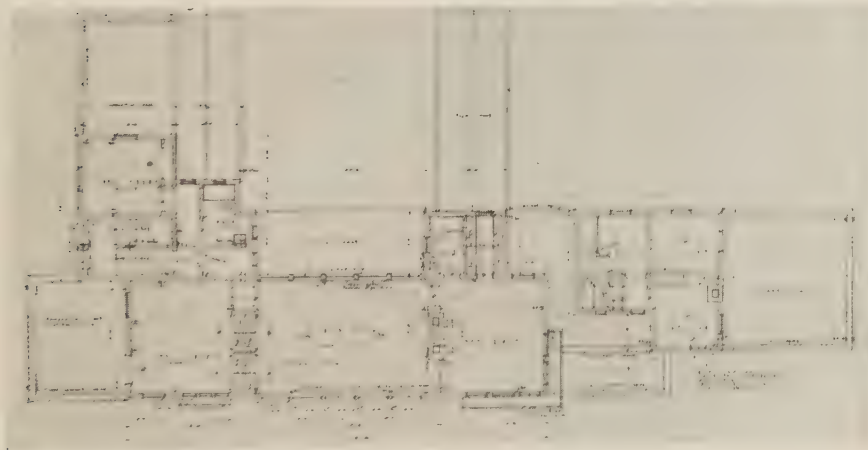
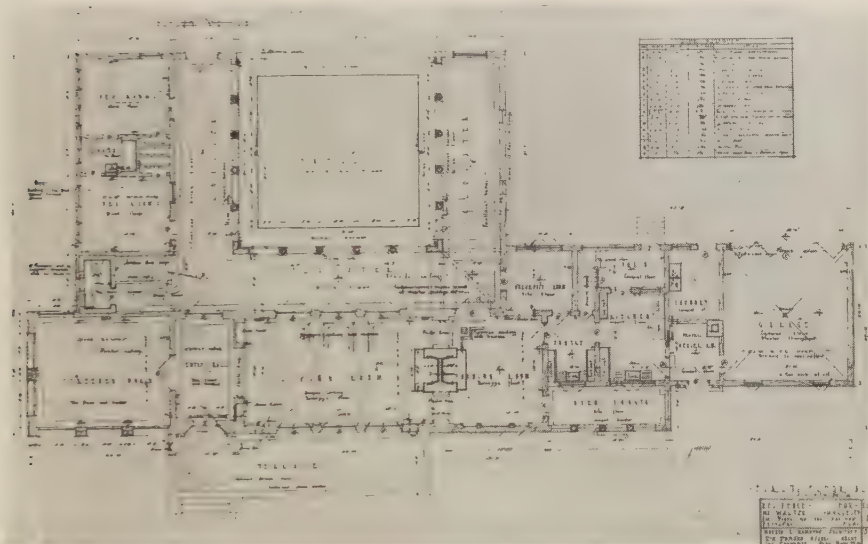


B—A TYPICAL SPANISH-AMERICAN PLAN



RESIDENCE OF WALTER C. HARDESTY, DAYTONA, FLORIDA

Martin L. Hampton and E. A. Ehmann, Architects





A HOUSE AT FLINTRIDGE, PASADENA, CALIFORNIA
Myron Hunt, Architect

United States vary widely from those of either Spain or Mexico, and American efficiency in room arrangement and ingenuity in the disposition of heating and plumbing apparatus serve to give us a type of house plan the comforts of which have been matched nowhere else in the world. Moreover, the difficult servant situation in the United States and other considerations make impractical many arrangements that in Spain and Mexico so completely charm the American traveller. The solution of our problem lies rather in adopting those features of the Spanish plan that can be turned to good account in meeting the question of housing in America as we see it. Needless to say, in our warmer, sunnier states, where heating considerations are not so pressing as in our more northern areas, a greater flexibility of arrangement and a greater attenuation of plan will result.

It should be pointed out, however, that in only such situations as parallel the climatic conditions of old Spain is the Spanish type of house logical or practical. This does *not* mean that there are not numberless ideas and features of Spanish architecture that are adaptable to architecture wherever we find it, but it *does* mean that an open sun-begotten type of plan with the forms it implies is *not* adaptable to climatic situations that do not naturally foretoken such an architectural expression. The three tests always to be made of a good house wherever we find it are these: (a) *Is it logical and appropriate to its environment?* (b) *Is it well planned—efficient as to its utilities?* (c) *Has it beauty of line, form, and colour?*

To those who have learned to use the typical American porch, a *loggia* or arcade opening upon the *patio* will serve the same purpose. The American habit of sitting at the front of the house, however, seems to call for some recognition and is often fulfilled by the construction of an uncovered terrace, as shown at B on page 27.

A feature somewhat strange to Americans is the Spanish habit of using an arcade, open to the weather, as a circulatory element, that is, as a corridor. This feature, adapted to the use of an American family, is well shown at B on page 27, where the corridor connecting the bedchambers with the main portion of the house consists of an arcade opening upon the *patio*. The folly of such

an arrangement in the colder states of the Union becomes at once apparent.

The American tendency to enlarge in area the so-called "living-room" has occasioned a revision of the ceiling heights. Often in our smaller houses, such rooms extend upward to the roof, the trusses and rafters of which are allowed visible expression. This tendency finds admirable precedent in the larger *salas* (rooms) of the Spanish house, and indeed the greatest charm of many such rooms in Spain is found in the beautiful open-timber roofs with which these rooms are crowned.

Another feature admirably adapted to American use is the habit of varying the floor levels, making an ascent of a step here or the descent of a few steps there. Such accidental features, when used with taste and discretion, immeasurably enhance the interest and serve to alleviate a mechanical precision and flatness all too prevalent in American planning.

In closing, the Spanish tendency toward balanced arrangement and the utilization of enticing vistas to lend beauty to the house and make life therein more interesting must not be forgotten. These delightful features are admirably illustrated by the house shown at B on page 26. This is best called to the reader's attention by asking him to observe the splendid vista obtained from the dining-room when one looks out through the doorway and through the arch at the end of the *portales* (porch) to the low, parapeted terrace beyond. Similar delights are afforded from the hall as one looks through the arch, down the gravelled walk to the vine-covered rough stucco wall of the *patio* enclosure; to the right along the umbrageous *portales* or to the left where one catches the tapestried colour and liquid sparkle of an Oriental wall fountain. Note also the vista from hall into dining-room, or in the other direction along the hall and up the stairs. Thus by balanced arrangement, enticing vistas, variation in levels, the provision of a quiet garden in close touch with the interior of the house, we may, in American situations adapted to it, *utilize* the fine spirit and artistic charms of the Spanish plan.

CHAPTER III

MATERIALS AND CONSTRUCTION

IN THIS so practical book it will be interesting to see first what were the materials historically used and then consider those best employed to-day.

Andalusia, from which the colonizing parties set forth for the New World, bears a remarkable resemblance to the areas of America in which the Spaniards settled, and it was therefore only natural that the Andalusian types should have served as the models for the Spanish Colonial of our own land. The Andalusian *cortijo* (farmhouse) was the prototype of the Mexican *hacienda* and the *adobe* ranch-house of our Hispanic Southwest. These structures are of the simplest of materials; stone is rarely seen and then seldom carved. The walls are either of rubble-stone or *adobe*, covered with stucco. Each year the whitewasher gives the walls a fresh coat, sparing only the bits of beautifully coloured tiles that enliven them here and there or the bands of Pompeian red or deep-blue fresco that have been traced across their gleaming faces. For the most part, however, the walls are sparkling white, crowned with wonderfully varied, red tile roofs.

The Andalusian *town* houses, while invariably stucco-covered, show a greater variety of detail, particularly at the openings, which are often of carved stone or marble, and in the cornices, which are frequently beautifully polychromed. Occasionally an isolated city *casa* is executed entirely in stone, but this is not the rule. The Andalusians, particularly those of Seville and Granada, inherited from the Moors a love for polychrome tiling, and these interesting ceramic units they lavished upon floor and wainscot, sometimes finishing the wall entirely to the ceiling with this colourful ware. In Cordova the use of tiles is less prevalent, this loss of colour being made good by a copious application of tinted whitewash (*kalso-mine*). Here the dados, band-courses, and other ornamental panels are rendered in yellow ochre, red, or blue as the fancy dictates.

In Andalusia much use is made of wrought iron for window grilles, balcony- and stair-rails, well-heads, lamp-brackets, and gates, while red cedar, illumined by applied pigment, figures in the picture as beautifully panelled and carved ceilings, bracketed entrance-hoods, or corbel-capped and chamfered *patio* posts. At Granada, due to lingering Moorish influence, the *patios* are almost invariably framed of wood.

Coming into America, the Spaniards used the materials most readily available but treated each in a manner similar to the treatment accorded it in the home land. While stone was employed in Mexico, Texas, California, and even in New Mexico, the material most widely used was the plebeian *adobe* which had been found so serviceable at home. Especially was this true of domestic architecture, which, north of Mexico, was rarely of anything else.

In some of the Mexican cities the houses presented splendidly carved, stone details and, due to the great development of the tile industry, the *fachadas* of many of them were completely plated with this decorative ware. No such luxury was possible in the provincial centres north of Mexico, however, and our own Hispanic domestic architecture had of necessity to content itself with the simplest of materials and to depend upon beauty of proportion and honest and straightforward craftsmanship for its chief charm. Within this comparatively restricted range of materials the Spanish colonists, however, were able to produce an architecture remarkably varied and full of interest.

The Spanish Californian was his own architect and executed his design, aided in some cases by Indian artisans from the missions or by chance craftsmen among the soldiery. The houses, simply disposed around a *patio*, were constructed of *adobe* walls of about three feet in thickness and crowned with a timber-framed roof covered with "mission" tiles. Little wood was used except for window- and door-frames, doors, shutters, and roofing timbers, although in lieu of wrought iron, balcony rails and window grilles were formed, like those in Aragon, of turned wooden spindles.

Where in Mexico the *patios* of the houses usually consisted of two-storied arcades or colonnades of stone with wooden or iron railings, in California the tile-roofed *patio* shelters were carried

upon simple *adobe* or burned-brick piers but more frequently upon wooden posts, severely plain as a usual thing, but upon occasion interestingly carved. (See page 86.)

The walls, like those of old Andalusia, were invariably white-washed inside and out, but unadorned with tiles or colour, as had been such walls in Spain. Lime for whitewash was obtained from the calcination of either limestone or sea-shells and upon occasion was tinted to a warm cream by the addition of strained dung from the farm-lot.

Where pavements were required and the mission kilns were handy, square "mission" tiles (see Figure B, page 35) were used, but in the poorer class of houses only rammed-clay floors were possible.

In Arizona, New Mexico, and Texas similar methods of construction and similar materials were used, with the exception that where in California burned, red roofing- and floor-tiles were available, no such luxuries were possible in most of the colonies. In New Mexico particularly the materials employed by the Pueblo Indians markedly influenced Spanish practice and the abundance of native cedar made possible a type of house not found elsewhere.

Here the roofs were flat and formed of earth, tamped down upon a wooden ceiling made of small saplings, laid "herring-bone" fashion upon heavy beams, the ends of which were allowed to project beyond the faces of the walls and show upon the *fachada*. These beams were received at the walls by great hand-carved or sawn *vigas* (corbels or brackets) that often project as much as four or five feet beyond the inner faces of the walls. The earthen covering of these roofs is always rolled (generally by means of a circular, stone roller) after each rain in order to fill the cracks that develop as a result of drying out. The water drains outward to a low parapet-wall surrounding the roof, through which it is let by means of hewn wooden *canales* (spouts) to the ground below.

Among the interesting features of the New Mexican houses were the *portales* (porches) which flanked the *patios* or extended across the front of the edifice. These consisted of parapeted earthen roofs carried upon heavy, undressed beams, which in turn were supported by circular columns of pine capped by carved

zapatas (double corbels or brackets) also of pine. These bracket-capped columns are lineal descendants of similar columns to be seen in old Spain, the brackets of which were executed in either carved stone or carved wood.

MODERN MATERIALS

Building methods and materials have improved remarkably since the primitive days of the Spanish Colonial period, and he who would build a Spanish house to-day must erect it in the currently used materials and under systems of labour and construction available at the present time. What materials then are available by which Spanish feeling and Spanish effects may be accomplished?

While *adobe* is still available and seems to be increasing in popularity on the Pacific Coast, it is not generally usable throughout the whole area of our country in which Spanish forms are logical and natural. In its place, however, we have good common brick and many varieties of excellent hollow tile, which in most sections of our country will prove more durable and satisfactory than would *adobe* brick.

Instead of the primitive mud plasters and crude lime-and-sand stuccos of the Colonial period many varieties of excellent lime and Portland cement stuccos are now available and the manufacturers supply directions for obtaining the textures and colour effects achieved by the Spanish builders.

Flat "mission" floor tiles (See B, page 35) similar to those made by the mission fathers are again made by some manufacturers; but, in case these cannot be obtained, common bricks laid as shown at F on page 35 are fairly effective. A number of manufacturers now offer red roofing-tiles under various trade-names, several of which imply that they are of the "mission" or "Spanish" pattern. Care should be taken, however, to select tiles similar to those at Figure C on page 48, which permit the effects shown by the other figures on this page.

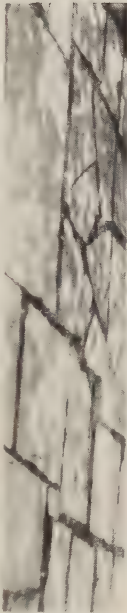
The ceramic wares of both Spain and Mexico are now being brought to this country by importers in this line and several of our American manufacturers are producing wares based in design and colour upon these fascinating tiles of old Spain. Thus the effects



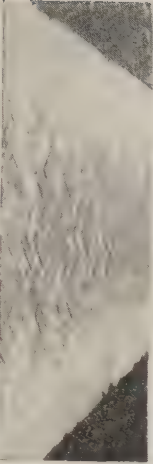
A^o LITTLE CALIFORNIA PATIO
SHOWING RANDOM FLAGGING AND
TILE FACED STEPS



B^o PATIO CORRIDOR SHOWING "MISSION" SQUARE
FLOOR TILES



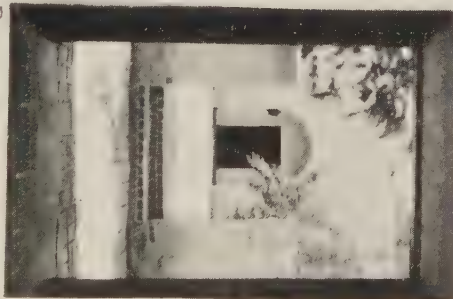
C^o FLAGGING FROM A MODERN SPANISH GARDEN
• CALIFORNIA •



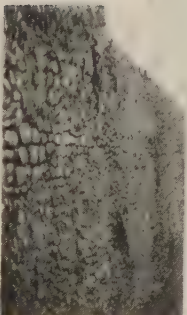
E^o BRICK PAVEMENT—LAID IN HERRING-
BONE PATTERN—POPULAR IN SPAIN



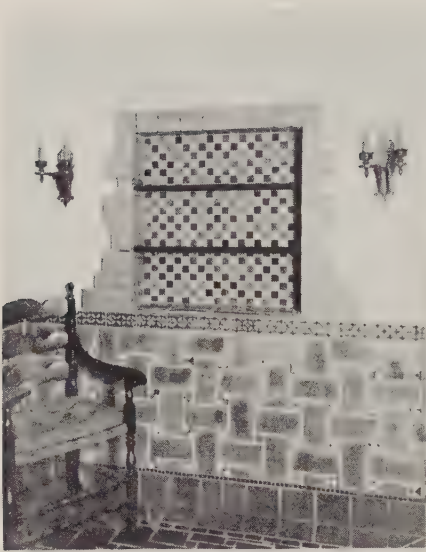
F^o BRICK
PAVEMENT AS
OFTEN LAID
IN SPAIN



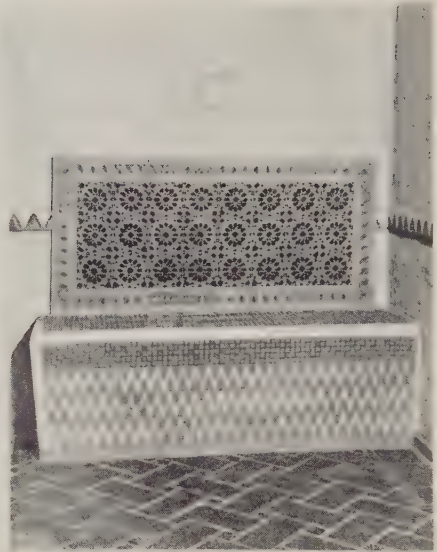
D^o SANTA BARBARA PATIO
• OLD MISSION FLOOR TILES •



G^o PEBBLE PAVEMENT
• SPAIN •



A SPANISH WAINSCOT AND TILED NICHE



B TILED GARDEN SEAT—AMERICAN MANUFACTURE



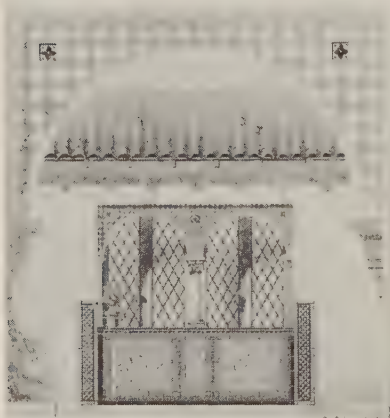
C SIMPLE SPANISH TILE



D PANEL BENEATH A SPANISH WINDOW



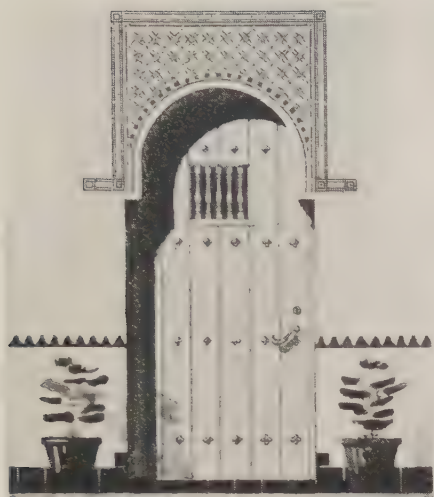
E SPANISH TILE



F TILE PLATED SPANISH WINDOW CORDOVAN PRECEDENT



G SPANISH WAINSCOT AND WALL FOUNTAIN



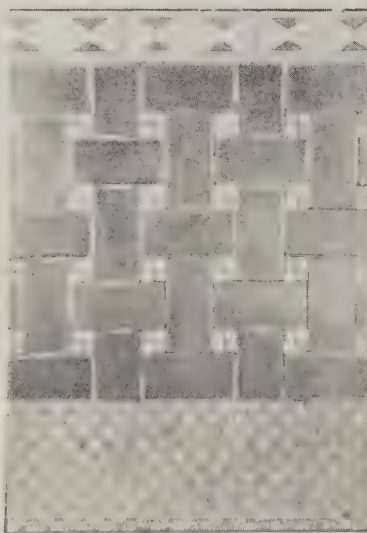
A TILE-FRAME DOORWAY OF SPANISH MORESQUE ORIGIN - NOTE TILE WAINSCOT AND TURNED SPINDLES IN DOOR



B A TILE-LINED RECESS FOR THE RECEPTION OF GLASS OR CHINA SPANISH METAL FURNITURE -



C CERAMIC TILE DESIGN USED BELOW A WINDOW IN CALIFORNIA - MORESQUE IN SPIRIT



D SPANISH WAINSCOT IN YELLOWS BLUES, BLACK AND WHITE - AMERICAN MANUFACTURE -



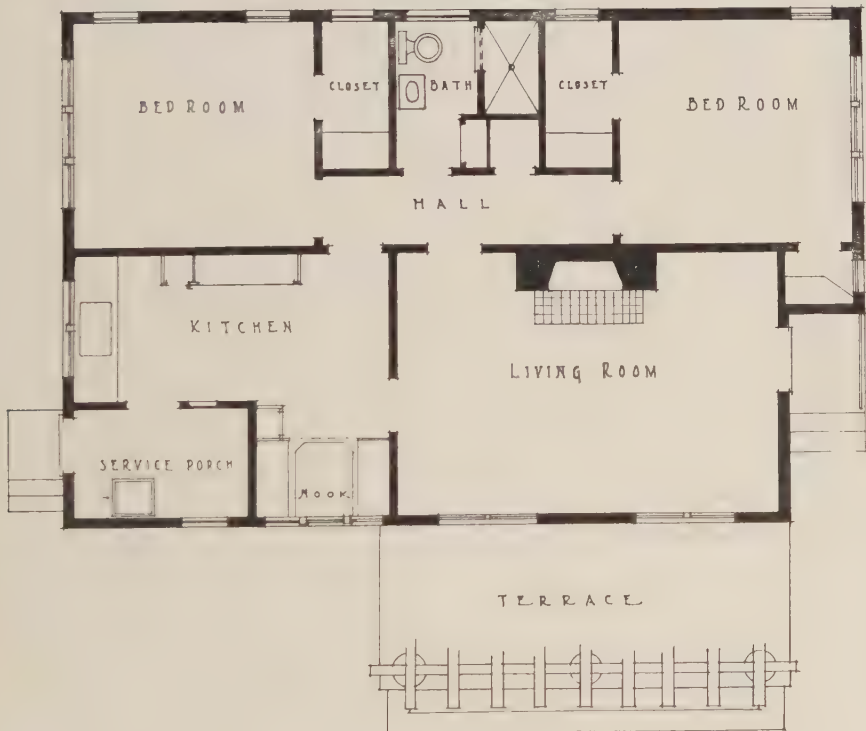
A—A SMALL RESIDENCE IN LOS ANGELES, CALIFORNIA



B—A RESIDENCE IN HOLLYWOOD, CALIFORNIA
Mead & Requa, Architects

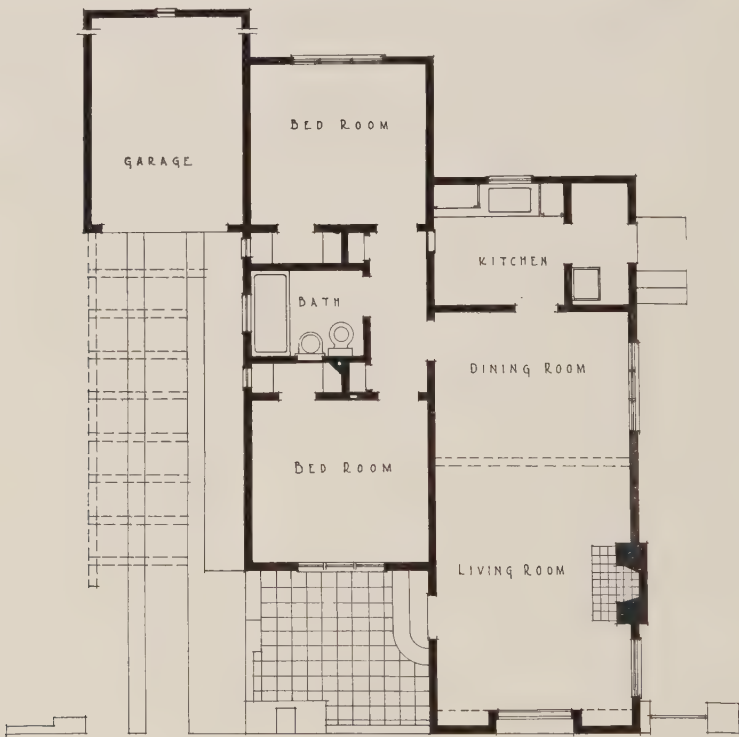


A COTTAGE AT OJAI, CALIFORNIA
Robert B. Stacy-Judd, Architect





A COTTAGE FOR MERRICK & RUDDICK ESTATE, HOLLYWOOD, CALIFORNIA
Robert B. Stacy-Judd, Architect



inspired by either Mexican or Spanish precedent are now generally obtainable in our own country, as the frontispiece and many photographs in this book will testify.

While in some cases stuccoed "frame" houses have been built in the Spanish style, these, due to their thin walls and lack of character, are anything but convincing. We show one such house, however, which several years ago received an award from the Southern California Chapter of the American Institute of Architects as a notable example of "small house" architecture. It will be noted that in lieu of the characteristic roof of red tiles the house is covered by a roof of varicoloured asphalt shingles rolled over at the edges to simulate the thickness of tiles. (Figure A, page 38).

The charm of the Spanish house lies in its austere simplicity, its directness, its adaptability to site and exposure, its sturdy straightforwardness in construction, and its contrasts of materials, textures, and colours. "It must be remembered," as Mr. Bottomley has said regarding a sister style,* "that as soon as any of these characteristics is lessened by too much polishing or refining in the process of adaptation, the charm disappears. Don't attempt to use a thin wall where 'the original' would be thick, a smooth texture where 'the original' would be rough, or a sawn timber where 'the original' would be merely the unhewn trunk or branch of a tree with the bark removed. To do so will produce 'pasteboard architecture' and stage scenery. The greatest danger attending the adaptation of . . . Spanish . . . types to the American small house lies in overdoing the effort and outdoing the prototype. We must beware of running to extremes and becoming too much enamoured of pictorial effects. The present type affords a splendid basis to work upon, so long as we are guided by reason; if we yield to rampant idealism . . . it kills that rugged simplicity which is the essential and fundamental charm of the originals."

* "Small Italian and Spanish Houses as a Basis of Design," "Architectural Forum," Volume XLIV, page 186.

CHAPTER IV

EXTERIOR WALLS

A LARGE part of the interest of the Spanish house lies in careful arrangement of openings and the beautiful disposition of relatively large areas of unbroken wall. The Spanish practice, based upon Moorish precedent, of concentrating ornament around the openings—doors and windows—and of leaving the walls somewhat blank and bare, has been inherited by our Hispanic-American forms, and while the Mexican in Mexico's opulent days did his best to break up these large and unalloyed areas of stucco, the simpler types of our own Hispanic Southwest retained this feature in full.

The beauty of a stucco wall depends upon several considerations: (a) the proportions of the wall area, (b) the balanced and interesting disposition of whatever openings are used, and (c) a pleasing colour and texture of the stucco with which the wall is covered. The first two considerations presuppose an artistic taste, the last only a reasonable discretion. With the popularity of the Spanish house has come a revival of the rougher types of plaster often found on the weather-worn and time-scarred walls of Spain and Mexico. Many of these fine old walls show the craftsmanlike mark of the trowel and present an uneven and irregular surface, the picturesque qualities of which have a great appeal. At the hands of the designer of refined taste this interesting stucco-work suffered no ill effects, but, like many of the more subtle features of architecture, commercialization has utterly ruined it and nearly every community where Spanish houses are built presents many examples of hideous, dauby, spattered types of stucco which pass under the name of "Spanish."

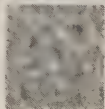
The caution for the builder should be to avoid the overdone and bizarre, whether it relate to either colour or texture, and to use only the natural, logical, craftsmanlike types. Character in a wall is desirable, but character in stucco does not demand that the "mud" be thrown at the wall or left in great knobs or blotches, or



A - CHARACTERISTIC ROUGH TEXTURED STUCCO USED IN CALIFORNIA -



D - CONSERVATIVE TEXTURE - TEXAS



C - ROUGH



D - SMOOTH



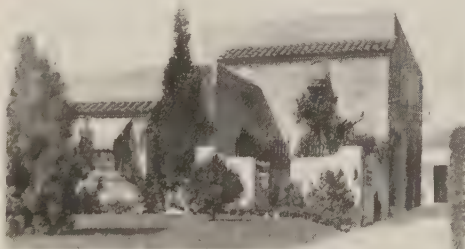
E - SMOOTH WALLS



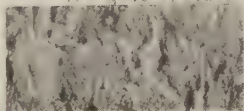
F - TYPICAL SMOOTH TEXTURE - SEVILLE, SPAIN -



G - "DAUBY" EFFECT IN STUCCO TO BE AVOIDED -



H - GOOD TEXTURE FOR A SIMPLE WALL -



I - DETAIL OF ROUGH TEXTURE MUCH USED IN CALIFORNIA -



A RESIDENCE ON BEACH DRIVE, CORONADO, CALIFORNIA



A RESIDENCE IN LOS ANGELES, CALIFORNIA

that the plasterer's hand-print should appear at frequent intervals. The "mark of the tool" is *not* objectionable; it is rather to be desired, but when the plasterer goes out of his way to leave the mark of the trowel, his art has degenerated and is no longer the fine thing that it was.

If the reader will glance through the illustrations in this book he will find many excellent examples of wall textures, all chosen for their charm and beauty. Figure A on page 43 will serve to illustrate an interesting example of "rough" texture. This is about the extreme to which one should go and still keep the quaint charm of old Spanish work. Figure C shows an enlarged section of this wall and Figure D a section of a relatively "smooth" type of texture, the appearance upon the wall of which is shown by Figure E. Figures B and H on the same page illustrate admirable examples of stucco textures both of which are in excellent taste and in "scale" with the buildings which they cover. Figure F shows the "smooth" stucco often seen upon Spanish walls, which becomes more or less undulating and irregular as time goes on, due to the repeated whitewashings, while Figure G shows the rather bizarre and overdone type encountered upon cheaper houses. This artificial "dauby" effect should be avoided. Figure I shows a much enlarged detail of a very "rough" type now much used in California.

Generally speaking, the texture of the stucco should vary as the areas of the walls to be treated. The smaller the wall area the finer the texture and *vice versa*. While the texture cannot become too fine, it may easily become too rough, so rough, in fact, as to destroy the "scale" of the house. *Very rough textures are distinctly to be avoided for small houses.*

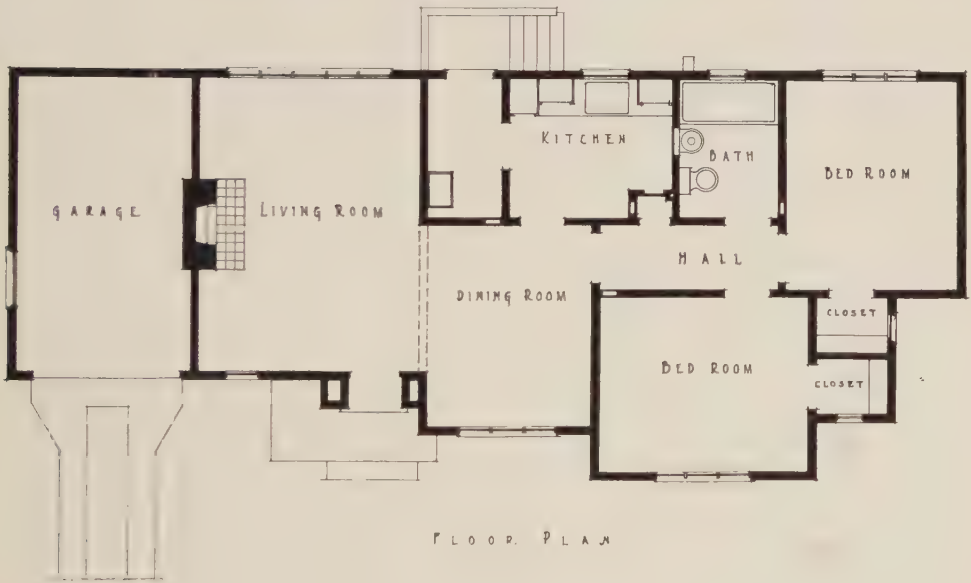
There is a wide tendency now to use a great deal of colour in stucco and of this the builder should be especially careful. Deep salmon pink, vivid green, and lavender stuccos are distinctly out of taste and mar many otherwise happy designs. Tinted stuccos of warm tones, especially those that closely simulate the natural colours of stone, are in nowise objectionable, but great caution should be exercised even here. It is much better to stick to warm whites or creams and rely for colour upon other features of the

design. In Andalusian work these aspects of the design are supplied by colourful tiles, polychromed cornices, illumined metal grilles, and the natural colours of potted geraniums, oleanders, and other plants.

Ornament upon exterior walls should be confined to the areas immediately around the openings. Here projecting balconies, with the play of light and shade which they occasion, wooden grilles, wrought-iron, and even colourful canopies may add their quota of interest. The crowning glories of many a Spanish house are its colourful wooden cornice and the wealth of red tiles with which the roof is covered. These then are the chief details which, in addition to wide areas of stucco texture, lend charm and beauty to the house, and of these a brilliant sunshine will make the most.



COTTAGE FOR MERRICK & RUDDICK ESTATE, HOLLYWOOD, CALIFORNIA
Robert B. Stacy-Judd, Architect

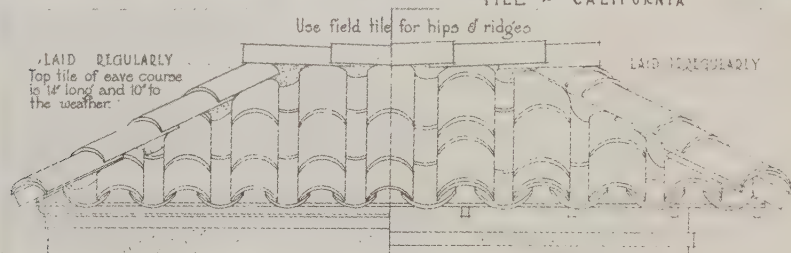




A = MODERN TILE ROOF = CALIFORNIA



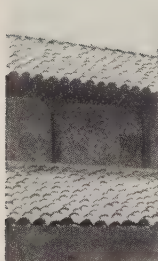
B = CHARMING, MANY PLANED ROOF OF TILE = CALIFORNIA



C =



D = AN EXPANSE OF RED TILES = FLORIDA



E = TWO-PLANED CALIFORNIA ROOF



F = ACCIDENTAL COMPOSITION OF TILE ROOFS = CORDOVA, SPAIN



G = VARI-COLORED TILES = CALIFORNIA

CHAPTER V

THE ROOF

REFERENCE has just been made to the interest which the roof supplies in the design. In Spain the roofs show the greatest variety of massing and accidental arrangement, a fact which imparts to Spanish urban landscapes a wonderful charm and a delightfully picturesque quality. Something of this spirit will be sensed in Figure F on page 48 and also in Figure B, where it has been caught by the American designer.

The characteristic Spanish roofing-tile is a semicircular trough of burned clay about 20 inches long, which tapers from a diameter of about 10 inches at the large end to a diameter of 8 inches at the small. Considerable variety is noted in the sizes of these tiles, however, and specimens as long as 22 inches are frequently encountered. American manufacturers who make such tiles offer a reasonable variety of sizes, so that it is perfectly possible to obtain tiles in "scale" with the house.

When the mission fathers came into California they began to manufacture tiles like those they had known in Spain and Mexico and with these the mission buildings and other structures in the Spanish settlements were covered. Figure A on page 94 shows a section of the old tile roof of Mission San Juan Capistrano still in place.

As will be noted in Figure C on page 48, the roof is first covered by rows of upturned tiles which really serve as a series of parallel water-troughs, the small end of the tile above setting into the large end of the tile below. The joints between the rows thus formed are then covered with inverted tiles of similar shape which serve as covers and guide the moisture into the troughs first formed. The hips and ridges are then closed with cement and covered with inverted tiles as shown.

In the old days the tiles were laid upon rough poles of wood carried directly upon the rafters. In California these poles were often little more than straight saplings secured to the rafters by

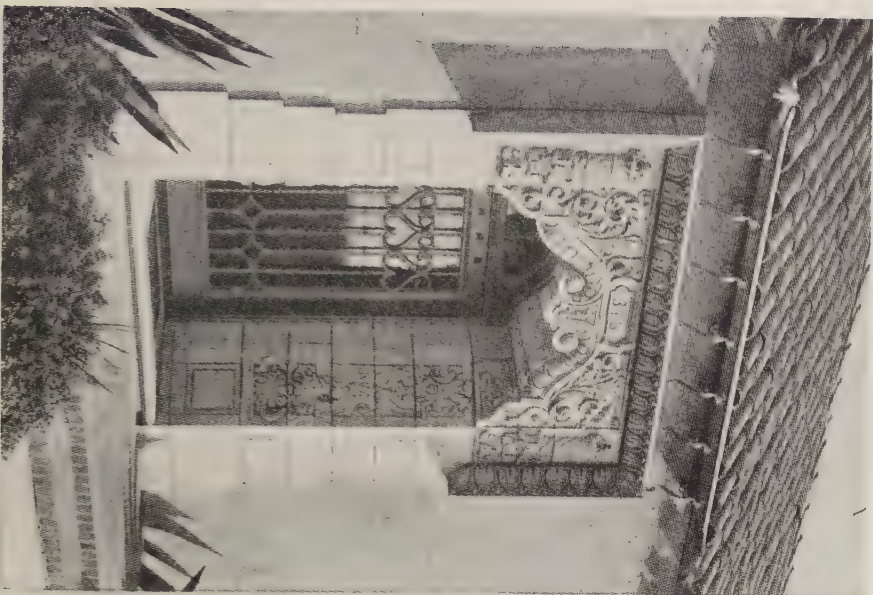
means of rawhide thongs. To-day, however, great precautions are taken in laying tile roofs in order to secure both beauty of outward form and inner security from moisture. Modern practice provides that in place of the wood strips formerly used, the entire roof-surface should be covered with sheathing. This sheathing should then be completely covered with a good quality of prepared felt (weighing about 30 pounds to a square) laid with joints parallel to the eaves, lapped at least three inches, and securely nailed. Upon this prepared surface wood strips are laid for the support of the inverted tiles and the roof is then completed as shown in Figure C, page 48. It is always best to have the tile-setter lay out a sample square of the roof before any nails are set. In this way its finished aspect may be studied and any necessary changes easily made.

While formerly the tiles remained in place largely in obedience to the law of gravity, they are now secured to the roof, each tile being held in place by copper nails driven through the holes made in the tile at manufacture. In the type of roof shown at Figure C, four-penny nails are usually used for the bottom tiles, eight-penny for the top tiles, and twelve-penny for the hips and ridges.

Most picturesque effects, similar to those shown in Figures F and G on page 48 and by Figure A on page 51, are obtained by laying the tiles irregularly and varying slightly the dimensions on centre and considerably the dimensions to the weather. Precautions should be exercised, however, not to indulge in variations from regularity that would in any way impair the weather-proof qualities of the roof. The eaves are sometimes doubled, making a very heavy and substantial-looking tile thatch.

The valleys are now always lined with metal flashing, the tiles being carefully cut and neatly laid to show as little of the flashing as possible. Great care should be taken to fill completely the spaces between the field tiles and those of the hips and ridges with uncoloured Portland cement mortar, bedding the tiles in the mortar where necessary. By following the directions above given and using ordinary precautions a beautiful and satisfactory roof may be obtained.

A considerable charm is imparted to the old roofs because of their wide range of colour. Some of the old mission tiles vary from



· DOORWAY ·



RESIDENCE OF MRS. E. W. HOLLIDAY - SANTA MONICA - CALIFORNIA



PIERPONT AND WALTER S. DAVIS - ARCHITECTS



A RESIDENCE IN SANTA BARBARA, CALIFORNIA



A RESIDENCE IN SAN DIEGO, CALIFORNIA

a light salmon pink to a deep purple. Some years ago it was the habit of manufacturers of tiles, like the manufacturers of brick, to sort their product as to colour and strive for uniformity thereof. This artificial sorting of shades should be avoided, the regular "kiln run" of sound tiles being used. In this way a delightful variation in colour will result and the roof will have an interest and beauty that no uniformly coloured roof can impart.

In some of our American types derived from Spanish-Pueblo forms, the roof is flat, surrounded by a parapet-wall. Even here the parapet is frequently crowned with outward-turned roofing-tiles (see page 44), or a protecting canopy of tiles is introduced over the openings, as will be noted in Figure H, page 43 and the illustrations on pages 21 and 38. They are used also with good effect upon gable-crowned chimneys and for covering garden walls.

In New Mexico, Arizona, and other sections where the primitive Indian method of laying flat earthen roofs upon heavy beams was adopted, modern felt and asphalt roofing preparations insure a perfectly waterproof covering and obviate the invariable mud-streaked walls and damp interiors of former days. By laying a well-tamped coating of earth or gypsum plaster under the felt-and-asphalt finished roof, the insulation against heat guaranteed by the old type of roof is still insured. Thus modern building materials improve upon the older utilities without a sacrifice of the old-time beauties.

CHAPTER VI

THE DOORWAY

THE doorway has from time immemorial been the one feature into which the householder has written the measure of that hospitality with which he greeted his friends. For the purpose of speedy comparison a few of the types of Spanish doorways that have caught the fancy of American designers have been assembled upon pages 55, 56, and 57. These do not by any means exhaust the types for which doors in Spain or Mexico offer precedent, but they do serve to show the varying moods and possibilities of this versatile feature. The Spanish doorway may be the simplest "slot in the wall" or have the most lavish of Baroque enframements. The entrance was, according to Moorish custom, a place for great elaboration and enrichment. This cue the Spanish architect has caught and followed implicitly.

The precedent for the Moorish doorway (Figure B) on page 55 is readily sensed by any one at all familiar with Saracenic art. Note the "scalloped horseshoe" arch and the Moorish panelling of the door and the screen. Figure C on the same page easily betrays its origin in some quaint monastic bit of the Spanish Gothic, while Figure C on page 57 clearly shows its Gothic origin with just a hint of Venetian influence in the use of the shield and heraldically opposed animals in the ornament.

Figures A and B on page 57 are frankly Spanish Renaissance forms, the former exhibiting Baroque tendencies, the latter much of the sobering spirit of the Classic Revival introduced from Italy. The treatment of the door is especially worth noting in each of these examples. Figure E on page 57 and Figure D on page 142 are from the same house. Notice the interesting oval curves of the arches and the Oriental (North African Moorish) note which they introduce. If the reader will look carefully at the doorway shown in Figure F on page 43, he will find a semicircular opening flanked by recessed columns. A utilization of this favourite motif of old Seville is well shown by Figure B on page 56, where the opening



B. A. A. TEXAS
BYZANTINE INFLUENCE.



D. A MOORISH DOORWAY
-FLORIDA.



C. A SPANISH GOTHIC DOOR-
WAY IN FLORIDA



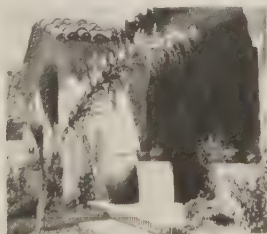
D. AN INCONSEQUENTIAL
PORTAL - CALIFORNIA



E. A UNIQUE DOORWAY TO A
SMALL HOUSE - CALIFORNIA



F. A SIMPLE ENTRANCE
-CALIFORNIA.



G. A DEEP-SET DOORWAY
-CALIFORNIA.



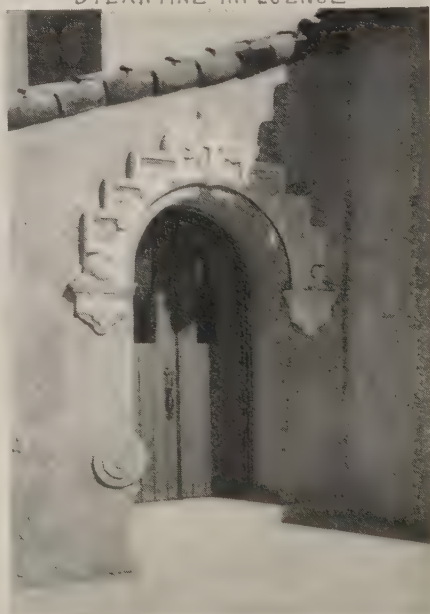
A = DOORWAY - FLORIDA
SPANISH RENAISSANCE



B = DOORWAY - FLORIDA
BYZANTINE INFLUENCE



C = A SHADOW-FLECKED DOORWAY
- FLORIDA -



D = A SIMPLE DOORWAY
- FLORIDA -



A = TYPICAL SPANISH RENAISSANCE DOORWAY
- CALIFORNIA -



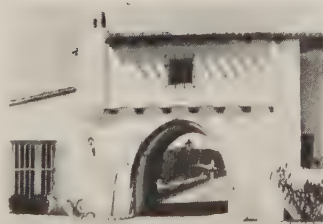
B = DOORWAY = CALIFORNIA = SHOWS
ITALIAN INFLUENCE



C = A SPANISH GOTHIC DOOR-
WAY = FLORIDA



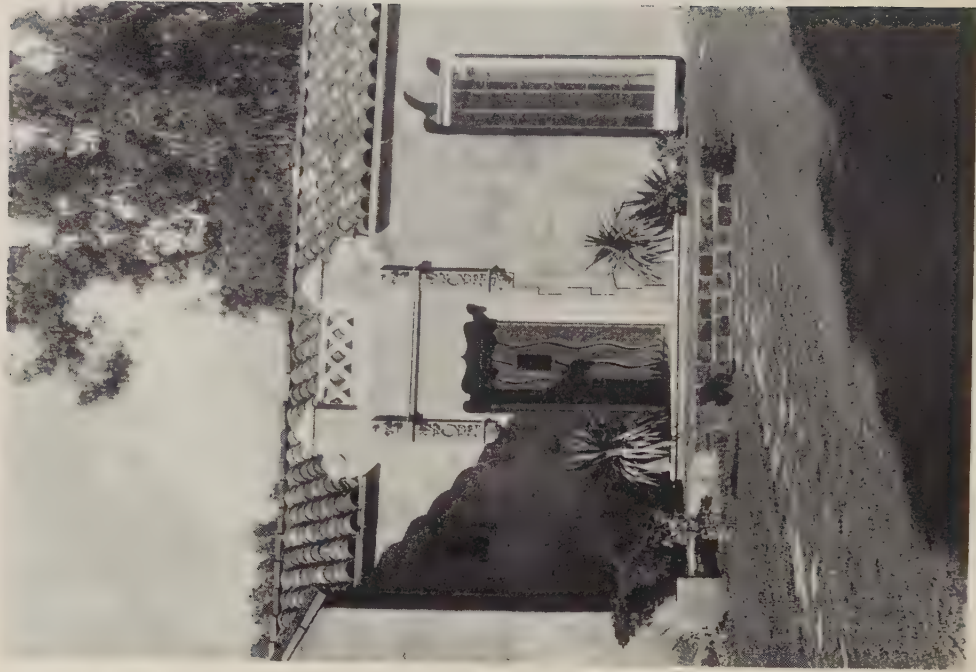
D = SIMPLE BUT EFFECTIVE
SPANISH DOORWAY =



E = DRIVE GATE OF NORTH AFRICAN
MOORISH INSPIRATION = CALIFORNIA



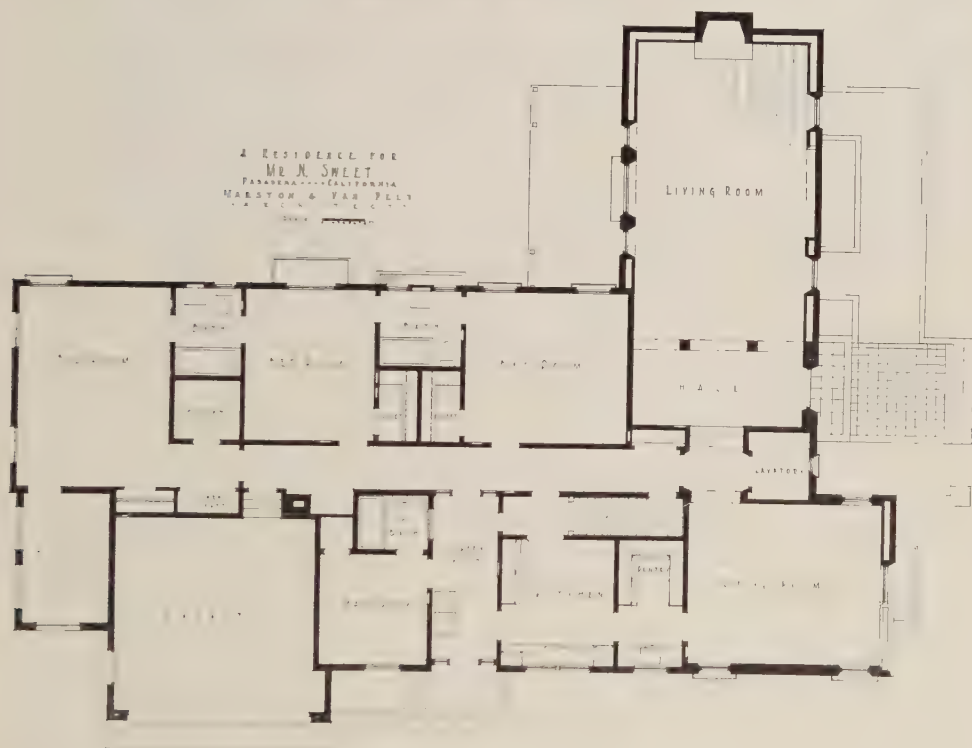
DOORWAY, W. T. JEFFERSON RESIDENCE, PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects



DOORWAY, N. C. SWEET RESIDENCE, PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects



RESIDENCE OF N. C. SWEET, PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects





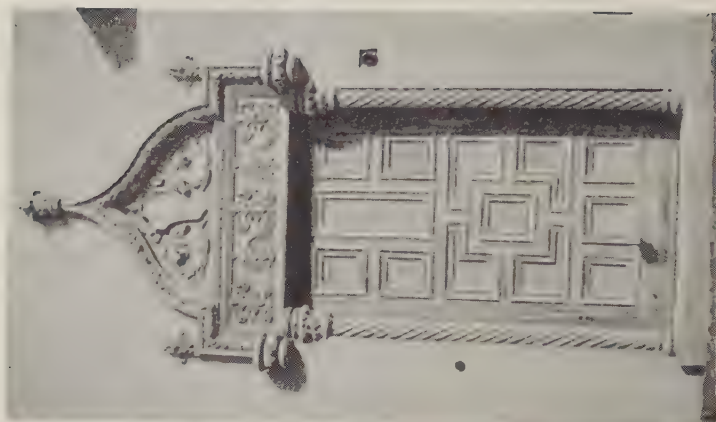
RESIDENCES IN LOS ANGELES, CALIFORNIA



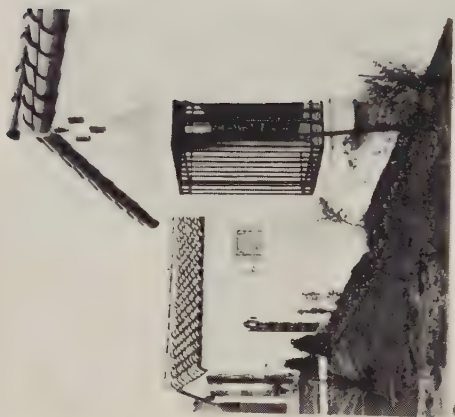
RESIDENCE OF COLONEL FRANK C. ALDERMAN, FORT MYERS, FLORIDA *



A RESIDENCE IN LOS ANGELES, CALIFORNIA



D = PANELLED SPANISH
DOOR = FLORIDA



B = HOODED WINDOW
= CALIFORNIA.



C = LOW TILED OCTAGONAL
FOUNTAIN = SPAIN



A = TILED PATIO STAIR-
WAY = SEVILLE

is used as a garden entrance rather than a doorway. Here Byzantine influence as well as Moorish precedent is sensed.

Figure A on page 43 presents a good example of the utilization of Mexican colonial precedent. Here is realized much of the sumptuous spirit of that very ornate style which reflected the wealth obtained from the Mexican mines. Ornate types of this kind, when made to contrast sufficiently with their backgrounds, afford a potent means for attracting attention to the entrance. Such lavish ornament must, however, be used with careful discrimination and restraint.

The doors themselves are often of the greatest beauty and interest. They usually consist of intricate panelled designs, the skill in the fabrication of which the Christian builders of Spain learned from the Moorish carpenters. Bands of iron bind these doors together and frequently the beauty of the plainer, plank doors is considerably enhanced by the lines of brass, bronze, or iron bolts or nails that cross their surfaces. Often the heads of these nails take fanciful shapes—stars, rosettes (square and round), shells, and other forms. Upon occasion the nails are used to form a geometrical, studded design. The hinges, locks, knockers, key-plates, escutcheons, and kick-plates are not infrequently of the greatest beauty and interest.

Among our photographs will be found illustrations of the various types of Spanish doors that have so far been appropriated to American use. Several handsome examples of the panelled type are shown on pages 58, 61, and 62, while an adaptation of the type, embodying a wicket of turned, wooden spindles, reminiscent of the wooden window-grilles, is shown in Figure A, page 37. Doors entirely composed of spindles or of flat strips sawn to simulate the profiles of spindles are often seen in Spanish *patios*.

On page 58 is shown a type often seen in the California mission churches, to which the writer has given the name "serpentine." As will be noted, it is formed by a series of boards the moulded edges of which are disposed in undulating lines which, when joined together and bound by heavy planks at the back, form "serpentine" lines on the face. Another pattern, found in Spain and Mexico and used in the United States as a screen door, is the

*lattice*d door of Moorish origin, an invention designed to admit light and air but to exclude the intruder. In warm countries such doors are of the greatest practical service and often also of great beauty. A modern use of this type is shown by Figure B, page 55.

Following Spanish precedent, the doors of California are often painted in brilliant colours—blue-green, burnt orange, vermilion, ochre. In Cordova one often notes blue *patio* gates and doors, but here, in contrast to the white plaster of the houses and garden walls, they appear in perfect taste. One should be careful, however, regarding the use of paint, lest too modern an effect result. An unpainted, panelled door of California redwood, treated with a filler and wax, makes a very handsome treatment.

CHAPTER VII

WINDOWS AND WINDOW TREATMENT

IF THE Spanish doorway and its American descendants show an admirable variety, the Spanish window and its derivatives are equally versatile. In fact, so infinite is the variety of this time-honoured feature in Spain that it would be futile to attempt to catalogue its many manifestations, and again we must content ourselves with a pictorial presentation of some of the usual types inspired by Spanish precedent.

As was the case with the doorway, the Spanish window may vary from the simple rectangular opening, with or without shutters, balcony, or enclosing grille, to the elaborate, stone-canopied, tile-enframed examples of Andalusia. This variety, however, is not surprising when one remembers that Spanish architecture presents all the moods from the most serious and reserved to the recklessly resplendent.

Due to the brilliant sunlight, Andalusian windows are relatively small and, upon exposed *fachadas*, invariably barred. Often the charm of the simple rectangular window is occasioned by its depth of jamb, the deep shadow and sense of cool interior that this engenders, and the handsome pattern which its grille makes as it is reflected against the gleaming white plaster of the wall. Glazed with small panes, carried upon deep-set casement sashes that swing in, the whole opening counts as a unit and the patterning of the sash is therefore not so important as it becomes in northern countries. Upon occasion leaded sashes are found, but these almost invariably upon upper windows and *patio* openings, where the absence of grilles permits the leading to figure in the design.

Not infrequently simple, circular-headed windows, and even doorways for that matter, are amplified in area and appeal by the rectangular enframing of coloured "*azulejos*" (tiles) in which they are set. Naturally, of course, the simpler the form of opening, the greater the possibilities for the use of colour. Intricate forms, here as elsewhere, are incompatible with intricate colour differen-

tiations. This is indeed a foundation principle in all art: too great a variety of colour coupled with too intricate a modulation of form soon renders a design or a motif senseless and ridiculous.

In the *patios* of Seville one frequently notices the tiles of the wainscot built up to enclose an adjacent window. This is particularly effective, because of the way in which it unifies the design. At Seville also one sometimes sees a vertical grouping of windows incorporated into a unified composition by intervening tile panels. All such effects, however, should be reserved for the *patios* or garden *fachadas* and never permitted to show upon the street, the trim here being accomplished, if used at all, by the use of stone or simple moulded stucco.

Exposed windows or windows near the ground in Spain are always protected by grilles, either of wood or of iron. In some cases the metal protection is of the simplest system of coördinate bars; in others, it takes on a richness of wrought- and pierced-iron ornament, the intricacy and beauty of which is matched nowhere else in the world. Not infrequently these *rejas* (grilles) project, cage-like, from the walls, enabling the occupant to get a glimpse to the left or right as well as straight in front of the window. Figure D, page 70, an example from Burgos, will acquaint the reader with an elaborate Spanish prototype, while Figure C on the same page will illustrate a simple American (Florida) utilization of this type.

Toledo in the days of the Moors was famous for its iron and steel and, together with Seville and Granada, abounds in the choicest examples of window *rejas*. Indeed, so enamoured of these grilles were the Spaniards that they were used over windows even where protection was not necessary, and so prevalent were the projecting types, just described, that it was often necessary to regulate their construction by ordinance. There is a saying in Spain that the bars absorb the heat of the sun and keep it from entering the room.

In addition to the grilles, other features, such as balcony brackets and rails, well-heads, gates, lamps and lamp-brackets, even doors, to say nothing of the choir-enclosures in the churches, were fashioned of wrought iron, much of it of the most beautiful design and of exceedingly exquisite craftsmanship. The excellent



A VARIETY OF WINDOW TREATMENT USED IN CALIFORNIA - ITALIAN INFLUENCE SHOWN



B SIMPLE WELL-PROPORTIONED WINDOW TREATMENT - SHOWS INFLUENCE OF CLASSIC REVIVAL IN SPAIN



C GRILLED PATIO WINDOWS - SPAIN - NOTE TILE PATTERNS BELOW THEM



D DEEP RECESSED WOODEN GRILLED WINDOW - (INTERIOR) - GRANADA SPAIN



A = WINDOWS IN A FLORIDA HOUSE SHOW-
ING SPANISH GOTHIC AND VENETIAN
AFFINITIES =



B = A SIMPLE BUT EFFECTIVE
WINDOW IN CALIFORNIA =



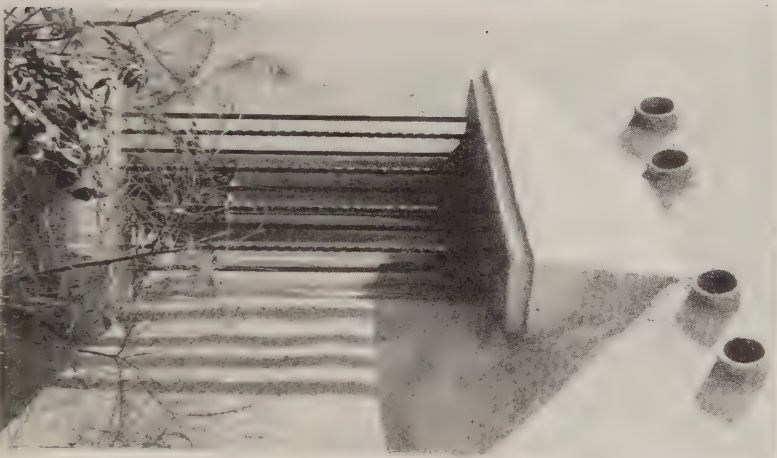
C = ELABORATE WINDOWS IN A CAL-
IFORNIA HOUSE = GENOESE INFLU-
ENCE =



D = TRIPLE-ARCHED WINDOW = CALIFOR-
NIA = BYZANTINE TENDENCIES =



A-A WROUGHT IRON BALCONY
IN CALIFORNIA- DERIVED FROM
ANDALUSIAN INSPIRATION-
NOTE RACK FOR AWNING-



B-A SIMPLE BARRED WINDOW- CALI-
FORNIA- NOTE VENTS



C- TILE FRAMED WINDOW-
CALIFORNIA- BASED UPON
CORDOVAN PRECEDENT, MODI-
FIED TO MEET AMERICAN
CONDITIONS



A = WROUGHT IRON GATE = FLORIDA
• NOTE LAMPS •



B = A WROUGHT IRON WELL HEAD
• FLORIDA •



C = A WELL DESIGNED
WINDOW GRILLE = FLORIDA =
WROUGHT IRON IS VERY EF-
FECTIVE WHEN USED AD-
JACENT TO STUCCO =



D = A SPANISH GRILLE
• BURGOS •



E = A SIMPLE BUT
BEAUTIFUL WELL
HEAD = FLORIDA =

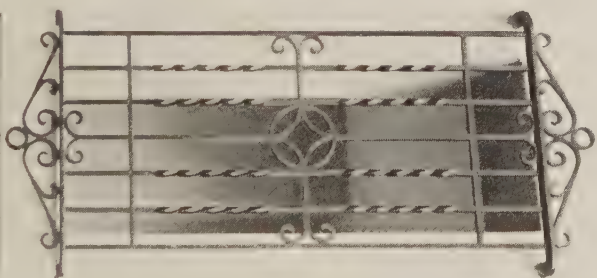
F = GRILLE = CASA DEL
GRECO, TOLEDO SPAIN =



A = A HANDSOME VESTIBULE
GATE IN WROUGHT IRON = TEXAS
EXCELLENT SPANISH CHARACTER



B = EXCELLENT REJA (GRILLE) BASED
UPON BEST SPANISH PRECEDENT = TEXAS =



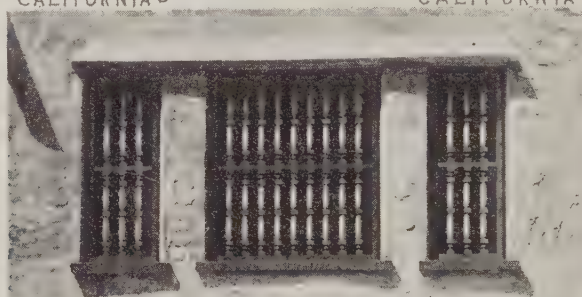
C = A SIMPLE BUT EFFECTIVE
GRILLE = TEXAS =



A - EFFECTIVE WOODEN WINDOW
GRILLE - CALIFORNIA -



B - PROJECTING WOODEN WINDOW GUARD
- CALIFORNIA -



C - WOODEN WINDOW GRILLE - FLORIDA



D - WOODEN BALCONY RECALLING THOSE OF SANTANDER -

examples of American usage on pages 70 and 71 are sufficient to show the tremendous possibilities of iron, and it is only a question of time before this noble material will again take the place in American architecture that it once enjoyed.

The wooden grille, formed of turned spindles, has also had a wide vogue in Spain. Such grilles are used over glazed windows in the same way as are iron grilles, but upon occasion one finds them in the recessed alcoves of a Spanish garden unglazed (Figure D, page 67). On page 72 are shown a number of New World applications of the wooden grille, a feature which, like the wrought-iron grille, soon made its appearance in California, excellent examples being found upon the corridor windows of the "mission house" at Santa Barbara. In Figures A and B on page 72 are shown examples of the projecting type, while in Figure C one notes an example of the "flush" type. Figure B, page 68, shows the grille used as a ventilator under a Californian house, and elsewhere in the book, the reader will find similar grilles used as wickets in doors or gates, as transom bars, or as louvres in gable-end ventilators. Thus the appreciation of this versatile type of grille is constantly growing.

If the wrought-iron balcony rail is prized in Spain, the turned, wooden-spindle rail is equally popular, particularly in Aragon, Santander, and the Basque provinces, where it often appears upon the *fachadas* of the houses. In some cases the turned spindles are not used, but their effect is obtained by flat strips sawn to imitate them, a practice also well known in the colonies. An interesting variety of spindle was found in New Mexico, where, there being no lathes available, slats of square cross-section were notched and chamfered by the Indian craftsman to produce an effect equally interesting. An excellent example of the American utilization of the turned-spindle balcony is shown by Figure D, page 72, its equally successful use as a stair-rail by Figure C, page 90.

Colourful awnings, wide precedent for which is to be found in Spain, are popular in America, where they are used over iron racks, as in the home-land (see Figure A, page 69), or in more modern forms, as a number of the examples from Florida will prove. In any case the colourful and decorative possibilities of the

awning are tremendous, and when seen in juxtaposition to wide areas of gleaming white plaster, it presents a stunning and gala appearance.

The shutter, a feature which plays a wide part in our English Colonial and Georgian architecture, is an element not so prevalent in Spanish architecture as one might expect. Due to the wide use of the grille, shutters where used must open in and, except in cities like Barcelona and the Balearic Isles, where Italian influence is marked, and parts of Catalonia and Aragon, the feature is comparatively rare. But wherever used, they are generally painted in brilliant colours, thus contributing a joyous note to the *fachada*.

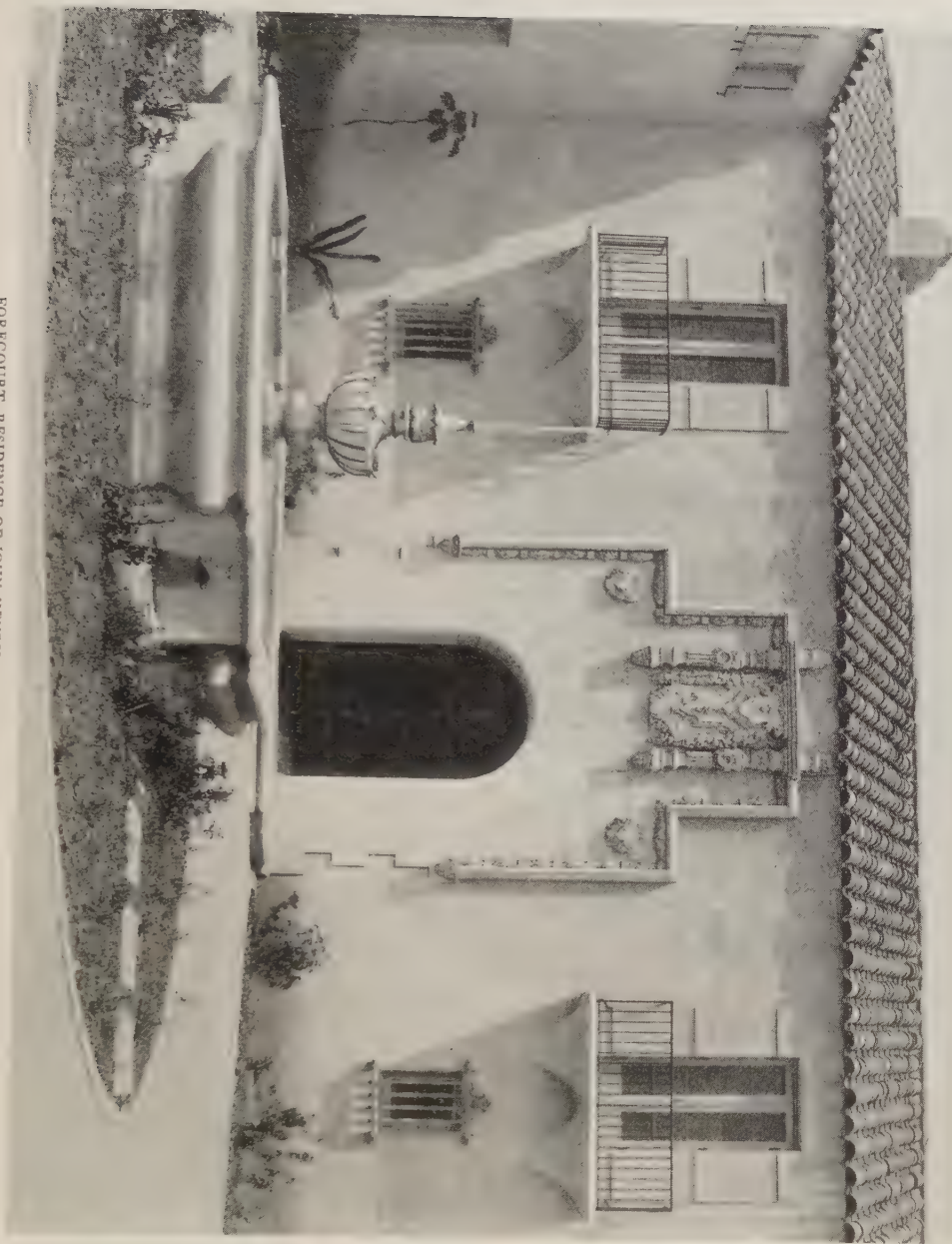
If the reader glances over the types of windows shown in these pages he will note a wonderful catholicity of taste. Here the influence of the Classical Revival with its strict prohibitions against the fanciful Baroque forms (Figure B, page 67) is noted, there a sure suggestion from the Byzantine; here the Gothic-Moresque from some monastery in Spain (Figure A, page 68), there the reflection of the Genoese Baroque. Thus for varying climes and exposures, for different types and moods of house, the architect of to-day selects from the many-hued fabric of Spanish architecture the feature that best suits his purpose. That the Florida lagoons, redolent of memories of the *Mistress of the Adriatic*, should suggest something of Venetian warmth is not at all surprising, and so it is that Venetian, Byzantine, Genoese, Sicilian, even North African, motifs and spirit—sisters after all to the Mediterranean types of Spain—are adding their quota of suggestion to this new sun-loving architecture arising in our own land.



RESIDENCE FOR MR. C. C. STANLEY, PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects



A SPANISH HOUSE AT FLINTRIDGE, CALIFORNIA
Myron Hunt, Architect



FORECOURT, RESIDENCE OF JOHN HENRY MEYER, PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects



A = A CORNER BALCONY OF
CATALONIAN EXTRACTION
-FLORIDA-



B = CORBELLED BALCONIES RECALL-
ING EXAMPLES IN GRANADA AND MAJORCA



C = TYPICAL ARAGONESE
BALCONY IN CALIFORNIA =



D = BALCONIED CORRIDOR = CALIFORNIA



E = A BIT OF OLD BARCELONA IN CALIFORNIA



F = UPPER PORCH REMINISCENT OF VALENCIAN OR CATALONIAN PRECEDENT

CHAPTER VIII

BALCONIES, GALLERIES

IN MENTIONING the wide use of iron and wooden rails in the last chapter, enough has been said to acquaint the reader with the fact that the balcony is a widely prevalent feature of Spanish architecture. Balconies are of two types: (a) "continuous," (b) "detached." The first is generally found in the *patios* or courts and, serving as an open-air corridor, connects two wings of the residence, as in the case of the House of El Greco at Toledo. A good American utilization of this type is shown by Figure C, page 81, where, it will be noted, it is almost entirely carried upon heavy wooden corbels. Other American uses of this very favourite feature are shown by Figures C and D on page 78, and by Figure D on page 85. Sometimes, as in Spain, our American examples show exterior staircases ascending to these balconies (see Figure D, page 85, and Figure C, page 78).

Of the second or "detached" type Spain shows the greatest variety, ranging from the simple, wrought-iron window balconies already mentioned (Chapter VII) to the heavy, carved stone, Baroque types. Since the latitude of this motif is great, a wide variety of this type is found in America. We do not pretend to show all the American types, but a glance at the plate pages will reveal the commoner examples. Figure B, page 78, shows a type very much used in Spain and now widely copied in America. Sometimes it is supported by a simple concave corbel, as here shown, but frequently also by double corbels, as will be seen on page 77. In this type the rail may be of either wood or iron.

A feature closely allied to the balcony is the gallery, a sort of upper loggia, supported either by solid walls, an arcade, or heavy piers. Used throughout Spain from north to south and in every period and style of architecture, it presents a wonderful virtuosity, and like other shade-producing inventions, it followed the *conquistador* to Mexico, where many varieties not known to Spain are to be found.

While used almost exclusively upon the *patio* and garden faces of the house, this delightful feature is not without a counterpart upon the *fachada* in certain parts of the Spanish peninsula, particularly in Catalonia, where a low, open gallery is almost invariably found at the top of the house. Already our American houses, particularly those of California and Florida, show the value of such precedent. Figure A, page 78 (Florida), gives some notion of the Gothic-Moresque type prevalent before the Renaissance in Spain, while Figures E and F, page 78, and Figure D, page 81, show the simple farmhouse type, prevalent during and after the Renaissance. In the Balearic Isles and at Barcelona, loggias very similar to those of Italy, formed of delicate arches upon classic columns tied together at their bases by typical Italian balustrades, are much in evidence. This precedent accounts for many such Italian galleries to be noted in the Floridian houses shown in these pages.

In considering balconies and galleries their means of support is an interesting question, both because of its variety of treatment and of the picturesque bits of craftsmanship that may be introduced. In Figure A, page 85, one notes a gallery supported upon the lower story of the house, in Figures A and B, page 81, the upper galleries are in idea simply repetitions of the motifs below them, in Figures E on page 78, and D on page 81, the column-formed gallery is carried upon an open arcade, and in Figures C and D, page 85, the galleries are carried upon heavy, moulded corbels which project from the walls. Often the ends of such corbels receive fanciful, carved treatment. Thus, taken as a whole, the balcony and its sister, the upper gallery, present claims upon our attention as beautiful and useful shade-producing motifs.



A = ARCADES IN FLORIDA = RECALL
SPANISH GOTHIC PRECEDENT



B = WOODEN PATIO TREATMENT
• CALIFORNIA •



C = CORBELLED BALCONY
• CALIFORNIA •



D = A "BIT O' SPAIN" = SANTA
BARBARA. CALIFORNIA =



RESIDENCE OF MISS MARY BURK, SANTA BARBARA, CALIFORNIA
George Washington Smith, Architect

CHAPTER IX

PIERS, COLUMNS, COLONNADES, ARCHES, ARCADES, PERGOLAS

THE whole question of supports is, in any sun-begotten style, an important one. The pier and the column, with their derivative, the colonnade, the arch and its derivative, the arcade, and all the forms of shelter which these expedients offer come now to our attention.

Spain, because of her mixed history, fell heir to most of the types of pier and column that attained prominence in classic, and even in western Oriental lands. In addition to this wonderful variety she developed a few of her own, one of the most interesting being the bracket-crowned type. In Figure B, page 85, is shown a simple, yet interesting New Mexican example of this motif which, introduced by the Spaniard, was executed by the Pueblo Indian. Here, as in its European prototype, this feature serves at once as a simple crown to the column and as a "two-way" post-cap to reduce the span of the beams. In Figure E will be noted a more attenuated form of bracket carried upon an octagonal wooden column of Moorish inspiration, while in Figure A the brick piers (stuccoed) have similar brackets running through them to carry the beams. In Figure D short brackets serve as capitals for simple, chamfered, wooden posts used as supports, similar types being shown in Figure B, page 81, and Figure D, page 78.

While commenting upon the wooden post as a supporting element in Spanish Colonial architecture special attention must be drawn to the two interesting varieties to be found on the porch of the old *Casa Arrellanes* at Santa Barbara, California, both of which are shown on page 86. This interesting precedent is being utilized by builders upon the Pacific Coast (see page 28), and, as time goes on, doubtless other motifs based upon prototypes in Mexico or Spain will appear.

A favourite type of support, especially upon the Pacific Coast, is the staunch brick pier of mission days. Such, used either as members of a colonnade or as supports for the rhythmic, semi-

circular arches of an arcade, may be accompanied by the simple moulded brick caps and bases, or used with neither cap nor base. The upper gallery in Figure F, page 78, has the flavour of much work found in Old Spain, while the arcade in Figure B, page 78, smacks of the spirit of colonial California. An interesting type of pier is that shown in Figure D, page 81, where the pier supports, in addition to the arches of the arcade, corbels which amplify the gallery above. Frequent precedent for this usage is to be found in Mexico.

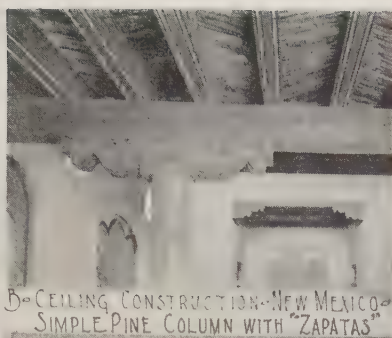
Another type of pier, a sort which might indeed be called a column because of its circular section, is that shown on page 39, where, with neither cap nor base, it functions as the support for a pergola. Built of brick and covered with rough stucco, this kind of support harmonizes very well with the unhewn beams which form the canopy above. It is particularly adapted to rustic effects and may be used, as shown here, adjacent to the house or as a detached pergola in the garden. Sometimes piers of similar character but of rectangular section are used (page 88).

Pilasters (which are derivatives of the column) and, indeed, engaged columns are not much used except to fashion enframements for doors and windows. The variety of the forms used is very great and the compositions to which they contribute of the widest latitude of imagination. Indeed a great many combinations undreamed of in Spain but clearly within the spirit of the old work of Spain have made their appearance, a fact which an examination of the doorways and windows shown in this book will verify. The heavily decorated pilaster of Mexico (Figure A, page 43) has become, since the expositions of 1915, increasingly popular on this side of the Rio Grande, but the pure Spanish (Figure A, page 60) and even Italian-influenced models still retain their hold upon the American imagination.

While the colonnade depends for its appeal largely upon the type of columns of which it is composed, the arcade has the variety of both support and arch to give it character. The arch in Spain knows no norm. Beginning with the simple, semicircular Roman forms, the Spanish arch took on, as time progressed, all the varied shapes with which Moorish domination or importations from



A=SIMPLE BRICK PIERS, STUCCOED-HEAVY
WOODEN CORBELS AND HAND-Hewn BEAMS
• CALIFORNIA •



B=CEILING CONSTRUCTION-NEW MEXICO-
SIMPLE PINE COLUMN WITH "ZAPATAS"



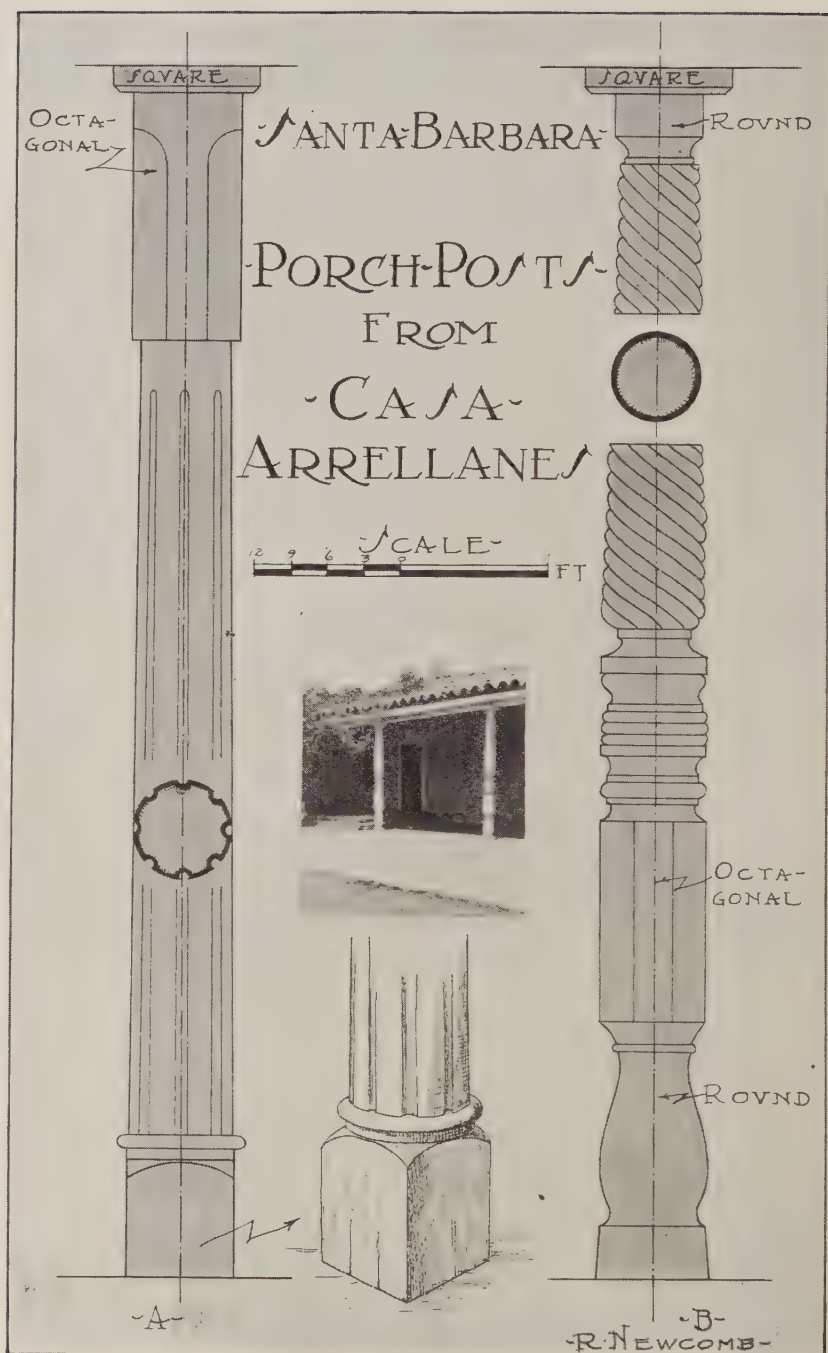
C= CORBELLED OVERHANGING STORY
• CALIFORNIA •



D=SIMPLE CORBELLED BALCONY IN
THE MANNER OF RURAL SPAIN- NOTE
STAIRWAY ASCENDING TO BALCONY-
• OJAI, CALIFORNIA •



E= CORBEL - CAPPED PATIO POSTS- CALIFORNIA





A - TYPICAL TWO-STORY
PATIO ARCADE -
SEVILLE, SPAIN



B - SIMPLE "MISSION" STYLE PATIO ARCADE
- CALIFORNIA -



C - MISSION PRECEDENT
FOR THE PATIO AT THE
LEFT, SAN JUAN CAPISTRANO



E - LACE-LIKE MOORISH PATIO ARCADE
- SEVILLE, SPAIN -



F - INTERIOR OF ARCADE - FLORIDA



G - ARCHED PORTAL - TEXAS -
BYZANTINE INFLUENCE



H - ARCADE - MISSION SAN
JUAN CAPISTRANO CALIFORNIA



I - A BIT OF OLD SEVILLE IN
CALIFORNIA -



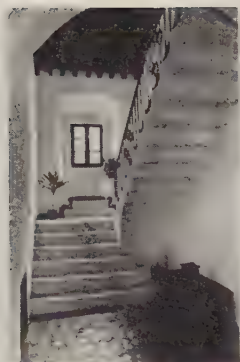
PERGOLAS

Holland, Sicily, or Italy endowed it. During the ultra-decorative Churrigueresque and Plateresque phases, forms of arch unmatched elsewhere came into being. Thus many of the shell-headed and scalloped types, used largely as door- and window-heads, were invented and carried into the colonies, where they became part and parcel of the architectural expression.

What applies to Spanish arches in general may almost equally be said of their use in the arcades with which the *patios* of Spain are enclosed. Thankful we may be that, in our Hispanic Southwest, the poverty of the people, the crudity of the materials, and the paucity of artisans compelled the construction of the simple, heavy, pier-borne arcades such as were known only in the rural districts of Spain, thus sparing us from the illogical and ridiculous types of the Plateresque period. What our mission cloisters gained in unity, strength, and simple beauty, we may to-day appreciate and perpetuate in our modern structures. As an isolated unit a florid arch may be tolerated; repeated around a *patio* it becomes unbearable.

In America we use the pergola either in the garden or adjacent to the house. In Spain it is invariably used—when present at all—in the garden. The Spanish garden did not depend for its charm upon many architectural effects, but it did permit the use of the pergola. Here, however, it took a place far less important than in either Italy or America. But the writer recalls two delightful examples, both of which offer admirable precedent: one along the south wall of the garden of the *Casa del Rey Moro* at Rondo, the other in the *Parque de Maria Louisa* at Seville. The pergola in the former, which steps down with the contour of the ground, is formed of heavy stone Doric columns carrying a wooden trellis; in the latter, square stuccoed piers support simple wooden beams. Occasionally an arbour, formed of segmental wooden arches carried upon simple stone columns, is found in Majorca.

Rose bowers and leafy vaults of other climbing plants are often formed by bending iron rods into semicircular arches which are set into the masonry piers of balustrades flanking a walk or flight of steps or carried upon low columns. Over the arches thus formed wires or wire mesh complete the cover, which in time nature will transform into a veritable vault of green.



A° THE SEVERER TYPE OF
SPANISH STAIRWAY WITH DEEP-
SET, SHELL-HEADED WINDOW
ON LANDING° CALIFORNIA°
EXCELLENT HISPANIC SPIRIT



B° EXTERIOR STAIRWAY OF INFORMAL CHARACTER
° CALIFORNIA°



C° A TILE-PLATED STAIRWAY° CALIFORNIA°
NOTE SPINDLE BALUSTERS



D° A STAIRWAY PORCH
° CALIFORNIA°



E° A COVERED STAIRWAY
° CALIFORNIA°

CHAPTER X

THE STAIRWAY

THE stairway in Spain, as in our own country, is one of the most interesting of features, and has had a wonderfully varied career. In the hands of the Moors the stairway almost invariably went up between walls, this being the case whether the steps ascended from the *patio* or from an interior apartment. This rule was paralleled by another which prescribed that the stairway—steps, risers, and the wainscots flanking them—should be faced with tiles. These two prescriptions combined to give us many happy solutions, suggestions from which have been much utilized in modern California. In such examples the absence of the hand-rail is made good by a stout silken cord or a strap of velvet, tasselled at the ends and supported by iron rings set in the wall. (See Figure A, page 107.)

In sections of Spain which the Moors did not dominate and in Andalusia after the passing of the Moors, the open staircase was prominent. The treatment varied somewhat with the locality, and whether or not the staircase was inside or outside the house. In Catalonia open staircases, with tiled steps and wainscots on the wall sides, were accompanied by balustrades of turned spindles upon the open strings. This type of staircase has also been made good use of in modern Californian work. (Figure C, page 90.)

Another simple variety of the open staircase consisted of an untiled flight of masonry steps bearing a balustrade made of slats, cut to simulate either balusters or the spindles already described. Upon occasion spiral balusters and their flat equivalent, "serpentine" slats, were used. Many such are seen in Majorca, where, executed in pine, the woodwork is simply oiled. Here the risers are kept spotless by frequent whitewashing.

Sometimes rather broad flights with tile treads and risers, but with wooden nosings, are seen. As a rule the wider and more ample the staircases, the heavier the balustrades, many of which were, especially during the Renaissance, executed in stone. Such types

are, however, because of their voluptuous ornament and heavily carved balustrades and newels, quite too robust for American residential use and are better adapted to public buildings.

In some Spanish interiors a gallery approached by an open wooden stairway crosses one end of an apartment. This type, treated with a light spindle railing, would serve excellently a similar purpose in the modern American "studio" living-room.

While generally the Spanish stair-rail is of stone—solid or balustered—or of wood, it is not infrequently executed in wrought iron, the members consisting of simple verticals appropriately moulded at either end or decorated at the middle. Sometimes square verticals are twisted in part. A very handsome type of rail is that in which the newel and verticals resemble turned spindles of wood but are delicately enough wrought to look metallic. The hand-rails are almost invariably of wood, although the author has seen them formed of simple straps of iron through which the verticals project to be hammered down.

In rural houses are sometimes seen simple, open staircases of brick and tile that have no balustrades. These, ascending in some convenient corner, adapt themselves admirably to the demands of the case, while the peasants who use them are equally adaptable and seem not to mind the absence of the rail. This is parallel to a use made in gardens, where potted plants are set along the edge of the unrailed steps to preserve the semblance of a balustrade.

The stairways connecting the two levels of *patio* galleries are of two varieties: the *housed* and the *open*. In most Andalusian houses the *patio* staircase goes up between walls, but upon occasion the ascent is made directly from one level to another by an open staircase. Such a usage is shown in Figure A, page 62. Such examples, however, are rather rare except in sections where Moorish influence was not strong. The Moor guarded his comings and goings and open staircases were scarcely favourable to his temperament and habits. In the Catalonian districts open *patio* staircases ascending to a spindle-railed gallery are frequently seen. These remarks are sufficient to acquaint the reader with the general treatment of the staircase in Spain; for the American utilization of these principles he is referred to various figures on page 90, and Figure A, page 107.

CHAPTER XI

CHIMNEYS, VENTS, LATTICES

THE chimney is a detail that in the more southerly parts of Spain is not so important as further north, yet, even in Majorca, where the fireplace is used during the chilly hours of morning and evening, the chimney is in evidence. In upper Aragon, parts of Catalonia, and the borders along the Pyrenees, however, this utilitarian feature assumes a real importance and a picturesque contour.

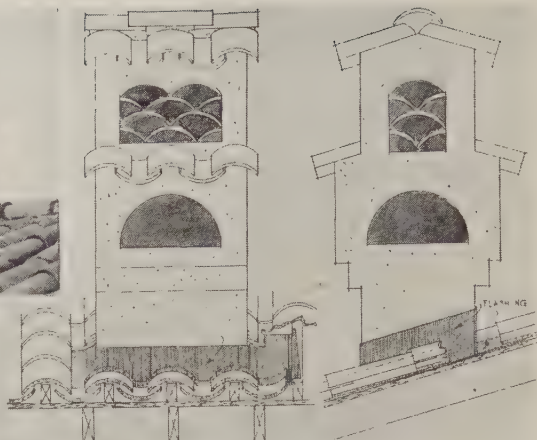
But here we are more interested in the chimneys that give vent to those lovely, low-canopied fireplaces of Andalusia, types that may offer suggestion for similar features in our sunnier states. If one will scan the low-pitched roofs of Cordova, Seville, or Granada, he will find chimneys, but he will also note their relative unimportance in the *ensemble*. *This then is the cue*, and the chimneys of the Spanish-American house should recede to a position that is in no way obtrusive. As to the forms, there is great choice and indeed much skilful craftsmanship, and not a little real artistic skill displays itself in the design of this quaint feature. This spirit American designers have caught, as a perusal of these plates will prove.

But the character which a chimney should take was as well mastered in the colonies as in Old Spain, and in the mission chain of California, several delightful specimens are still intact, as Figures A and E on page 94 will testify. Both of these have served as prototypes for modern chimneys (Figure B, page 51, and Figure A, page 88).

A type not finding precedent in colonial Californian work but harking back to the mother country and on beyond to Italy, we show in Figures B and C, page 94. In Figure B the vents are simply formed in the brickwork, while in Figure C the upper vents are screened by lattices formed of short lengths of roofing tile. The variations which this type offers and the fact that it carries the colour of the tile roof up into the chimney give it a considerable claim to our attention.



A - OLD CHIMNEY - SAN JUAN - CAPISTRANO -

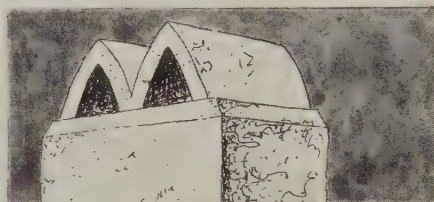


C - A POPULAR MODERN TYPE - CALIFORNIA -

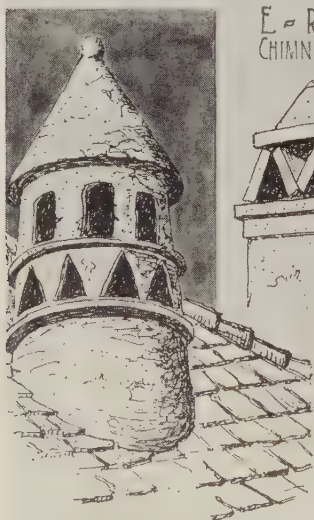


B - MODERN CHIMNEY

D
STUCCOED
CHIMNEY
CALIFORNIA



E - REFECTORY
CHIMNEY - CAPISTRANO



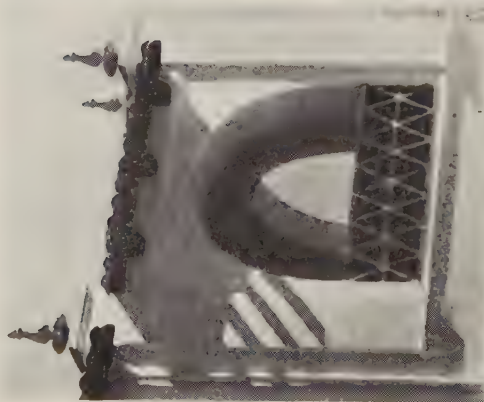
F - SPANISH CHIMNEY FROM
UPPER ARAGON -



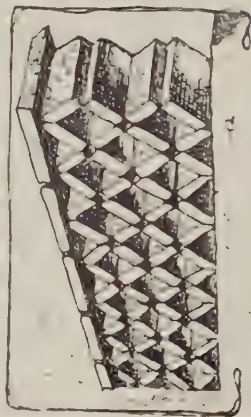
G - OLD
FIREPLACE IN THE
REFECTORY - SAN JUAN - CAPISTRANO



A SIMPLE CHIMNEY, OJAI, CALIFORNIA
Wallace Neff, Architect



A- A CHARMING BALCONY RAIL
EXECUTED IN FLAT 'MISSION' TILES



D- OLD PARAPET - SAN-LUIS REY



B- VENTILATORS FASHIONED
OF SIMPLE TERRA COTTA
SEWER PIPES



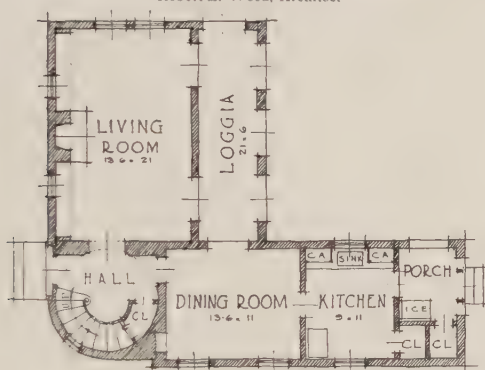
C- A SIMPLE VENT OF BRICK
AND STUCCO



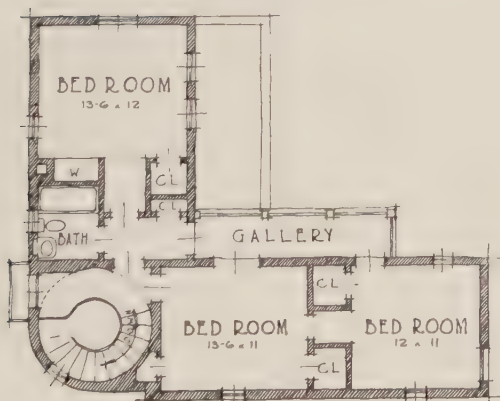
E- INTERESTING VENTS
OF LATTICED BRICK,
STUCCOED



A RESIDENCE AT CORAL GABLES, FLORIDA
Robert L. Weed, Architect



FIRST FLOOR PLAN.
ROBERT L. WEED.
ARCHITECT



SECOND FLOOR PLAN.



A RESIDENCE IN MONTECITO, CALIFORNIA



A RESIDENCE IN SAN DIEGO, CALIFORNIA
Edgar V. Ullrich, Architect

Some prefer less fanciful forms, however, and in the simpler, stancher types of dwelling, certainly the chimney should observe the rule and itself become simple and staunch. Such a chimney, and one of fine residential quality, is shown on page 95. With its quaint vane and corbel for the bird-house, this unpretentious but well-proportioned chimney quite makes the end elevation of the house.

Another good, simple type is at the right in Figure B, page 88, where a simple, square stack is covered with a flat, slab-like block carried on staunch corner posts. At the left in the same figure is a chimney that depends for its interest on the irregular and colourful flue-linings that peep above its white stucco coping. A similar type is shown in Figure B, page 15. A quaint chimney is that shown in Figure F, page 78, where a pointed arch of stuccoed brick is turned over the flue. Single, double, or, on some cases, triple (see Figure D, page 94), this type, because of its naïve honesty and simple form, is a joy.

In some of the Floridian houses the chimney is made more of than Andalusian practice would warrant, and in such examples as shown on page 101 it becomes a real feature. In a setting of almost tropical vegetation the chimney is more effectually screened than in our southwestern types, and the glint of white stucco and the warmth of red tile may appear as a welcome note above a palm-enclosed and oleander-embowered residence. The caution, however, should be *not* to pay undue attention to a feature that in a warm climate is of scant architectural significance. Attention should be paid in passing to the brick lattice in this chimney and the way in which the stucco covers lattice as well as shaft. A lattice of this type might be equally useful as a low parapet around a terrace or as the crowning motif for a garden wall.

Upon the gable ends of this house one notices five terra cotta drain tiles inserted in the brickwork and serving as ventilators for the space above the ceiling. In most of our southwestern states, as indeed along the Gulf Coast, such a precaution is desirable. The feature may appear as simple slots in the stuccoed walls (Figure A, page 72), or be accomplished by the use of inserted tiles. Sometimes a little circular window filled with wrought-iron or wooden

spindles is introduced (Figure D, page 68). In any event, beautifully disposed and correctly handled, this feature becomes, in addition to its utilitarian value, of immense interest artistically. On page 96 (Figure C) the foundation vent of a Californian house is shown. Here many of the houses, as elsewhere in warm climates, are without basements, and hence there is real need for under-joist ventilation. This utility may likewise be made an interesting spot in the design.

At Figure E on this page is shown a brick lattice used as a window-grille. While the writer does not recall much precedent for this feature in Hispania, the idea is well authenticated in Italy, where it is often found even in barns. Whatever the prototype, the idea has artistic possibilities and, when used in toilets, coat-closets and the like, great utility as well.

The use of brick or floor-tiles to form a parapet, a balustrade, or even a wall, is well known in Latin countries but was particularly well developed in Mexico. In old Querétaro and other cities, one still finds such parapets enclosing the flat roofs of the houses, while in California the parapet crowning the arcaded corridor which originally flanked the mission house at San Luis Rey was of this interesting work (Figure D, page 96). The precedent thus set has been utilized to considerable extent in California (Figure B, page 58). A lighter type is shown in Figure A on page 96. Here the balustrade for this upper porch is formed of red "mission" floor-tiles, such as are now procurable on the Coast. This light yet substantial balustrade thrown across between the piers at this point serves to introduce a note of colour at just the right place, and by means of the simplest of expedients achieves an admirable result. It would be entirely possible to use red terra cotta drain tiles to form a lattice between the piers of a balustrade or as a crown for a garden wall. Indeed short lengths of Spanish roofing tiles, laid up in a pleasing way, have been called in to serve this very purpose. (See Figure D, page 87.)



RESIDENCE FOR J. L. L. PHILLIPS, CORAL GABLES, FLORIDA
Kiehnel & Elliott, Architects



RESIDENCE FOR J. L. PARSONS, MIAMI BEACH, FLORIDA
August Geiger, Architect



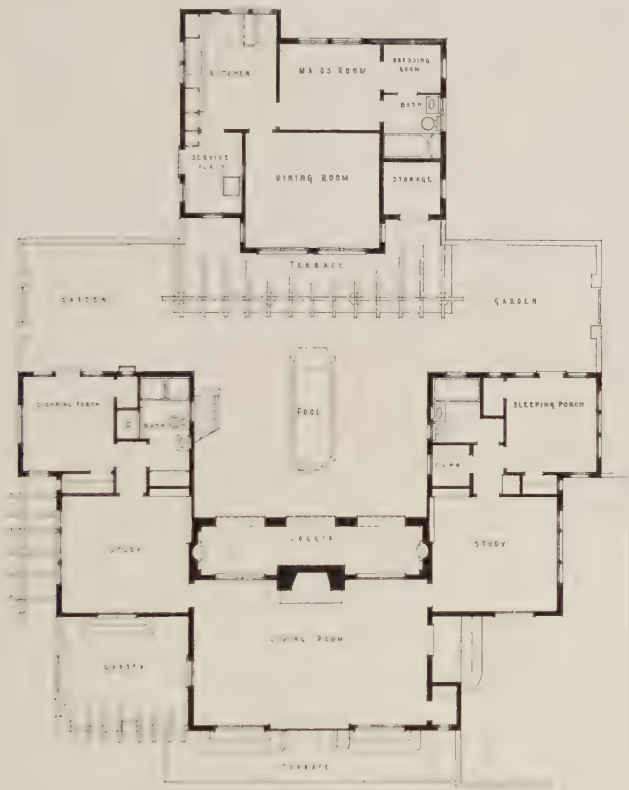
A COTTAGE AT OJAI, CALIFORNIA
George Washington Smith, Architect



A COTTAGE AT BEVERLY HILLS, CALIFORNIA
Roy Sheldon Price, Architect



RESIDENCE FOR W. P. WARRINGTON, OJAI, CALIFORNIA
Robert B. Stacy-Judd, Architect





HOUSES FOR THE MARAVILLA COMPANY, OJAI, CALIFORNIA
George Washington Smith, Architect

CHAPTER XII

SPANISH INTERIORS

SPANISH interiors are designed to capitalize upon the *patio*; therefore the rooms, generally oblong in plan, have their long sides adjacent to the courtyard, while the windows facing the *patio* are larger and their grilles more elaborately wrought than those which face the street.

Interior walls are likely to be of a rich cream plaster, showing considerable texture, and relieved by wainscots of colourful tiles with a concentration of ceramic decoration around certain "built-in" architectural features. Openings, such as doors and windows, however, show little enframing of wood, although upon occasion facings of tiles or of *yeseria* (carved plaster) are used. A frieze of *yeseria* often crowns the walls just under the ceiling beams.

Due to the great thickness of the walls, the windows are set within deep reveals and provided with heavy wooden shutters. The shutters as well as the doors, following the excellent precedent of Moorish work, are of beautiful, geometric, panelled designs, mortise-and-tenoned together and ornamented by decorative wrought-iron nail-heads.

The ceiling is almost invariably of wood—pine, walnut, sometimes chestnut—and beautifully illumined by painted decoration. It embraces four forms, as follows: (a) it may be flat, simply beamed or coffered; (b) of open-timber framing with elaborate tie-beams and heavy hip-rafters; (c) of three equal planes; or (d) a polygonal, wooden barrel vault. Sometimes wooden domes were used over small, square apartments and stair wells, the transition at the corner being accomplished by the use of gilded plaster shells or similar motifs. While the more elaborate of the open-timber and vaulted types are appropriate for the great *salas* of the finer houses, the simpler beamed types are best adapted to the average American home. (See Figures A and B, page 107.)

The corbels which often support the beams at the wall are highly decorative and often carved to represent grotesque animal

heads, brilliantly painted. The painted decorations of the ceilings are frequently of the greatest interest and beauty and consist of conventional motifs, executed in reds, greens, blues, black, white, and gold, which allow large areas of the brown, oiled woodwork to show. These patterns would in our day, of course, be applied by stencil and then touched up freehand with bold primaries. Sometimes panels of plaster are allowed to show between the beams, these in some cases being painted to imitate polychrome tiles. In the simpler peasant houses the ceilings, like the walls, are annually whitewashed.

While many Spanish floors are of wood, even of parquetry, the characteristic floor is of ceramic materials, either tiles in unobtrusive colours or plain bricks. The great variety found in Spanish bricks makes possible a range of colour from light buffs to deep purple-reds. These, laid herring-bone fashion, either flat or on edge, and brought to a glossy sheen by the use of wax, make simple but beautiful floors. In Majorca and in some of the northern provinces large blocks of stone are sometimes used for pavements.

The tile floors are generally formed of oblong units of the natural baked colour, laid in the popular basket-weave pattern (Figure E, page 107), the small square interstices being filled with brightly coloured embossed tiles. Often there is an appropriate border around the floor at the walls, and from this a nice transition is made to the wall base, which is also of tiles. Sometimes the floors are of the solid colour laid "herring-bone" with occasional brightly coloured inserts. Whatever the colour of the floor, however, it is an invariable rule that it should be more subdued in hue and lower in value than the wall tiles. The Moors always used them thus, their walls growing more interesting as the eye ascended. Such floors are not generally covered, but the plain floors may be somewhat enhanced by a few rugs, particularly Orientals of subdued colours.

The Spanish house contains a number of "built-in" features, among them cupboards, *lavabos* (lavatories), seats and benches, niches and alcoves. These, permanently built of masonry, are generally decorated with polychrome tiles. Of the cupboards there are two classes: (a) the tile-lined and enframed recess, *without*



A = TILE-FRAMED STAIRCASE = CALIFORNIA



B = EFFECTIVE SPANISH LIVING ROOM - NOTE SIMPLE FIRE-PLACE WITH OVERHANGING HOOD



C = TYPICAL SPANISH TILE FLOOR - CALIFORNIA

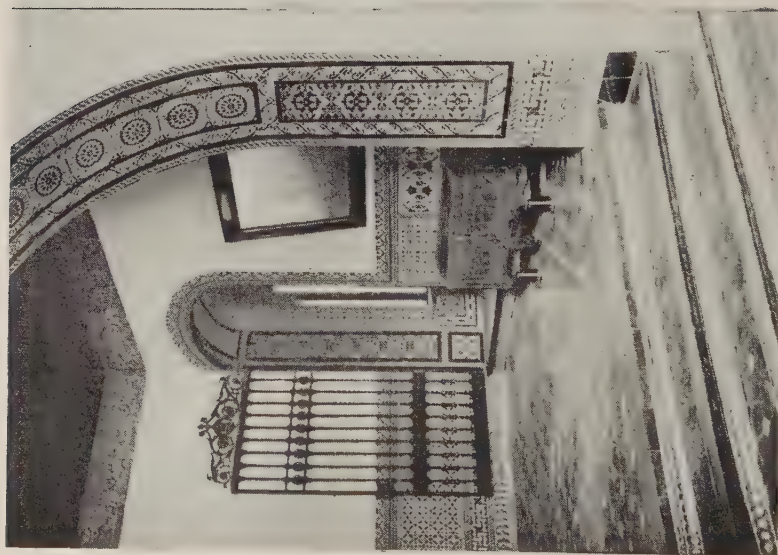


D = SPANISH DESK AND MODEL GALLEON



E = TILE-PLATED FIREPLACE = SPAIN

COURTESY
OF W. H. H. BURN, INC.



A TYPICALLY SPANISH TILED INTERIOR -
NOTE JAMBS OF OPENINGS AND
YESERIA FRIEZE - COURTESY OF W.M. HELBURN, INC.



B - AMERICAN MADE SPANISH TILES -

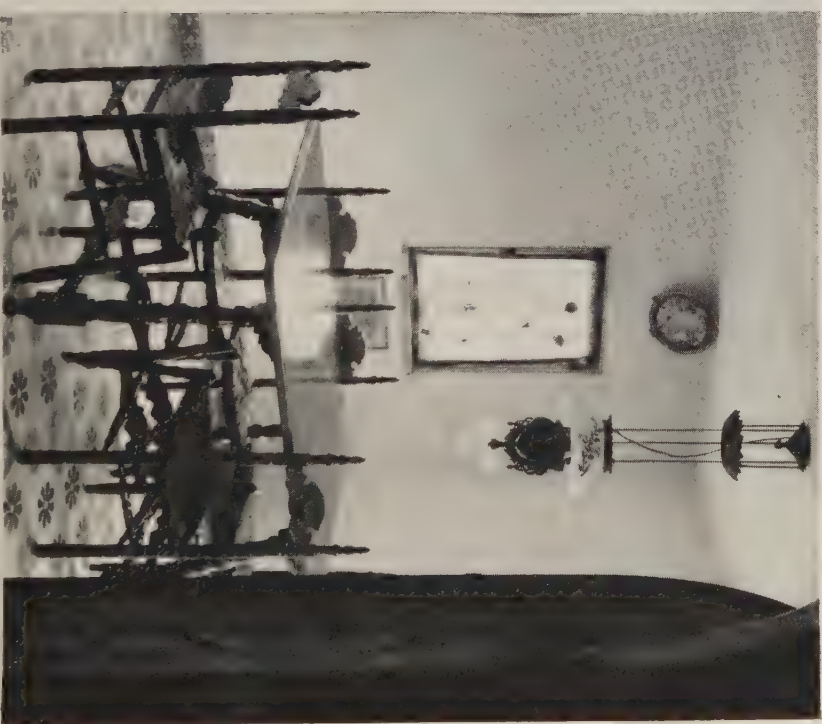


C - SPANISH OPEN TIMBER ROOF -
- MEXICO -



A - A TILED FLOOR OF OLD SPAIN

COURTESY OF WMA HELBURN, INC.



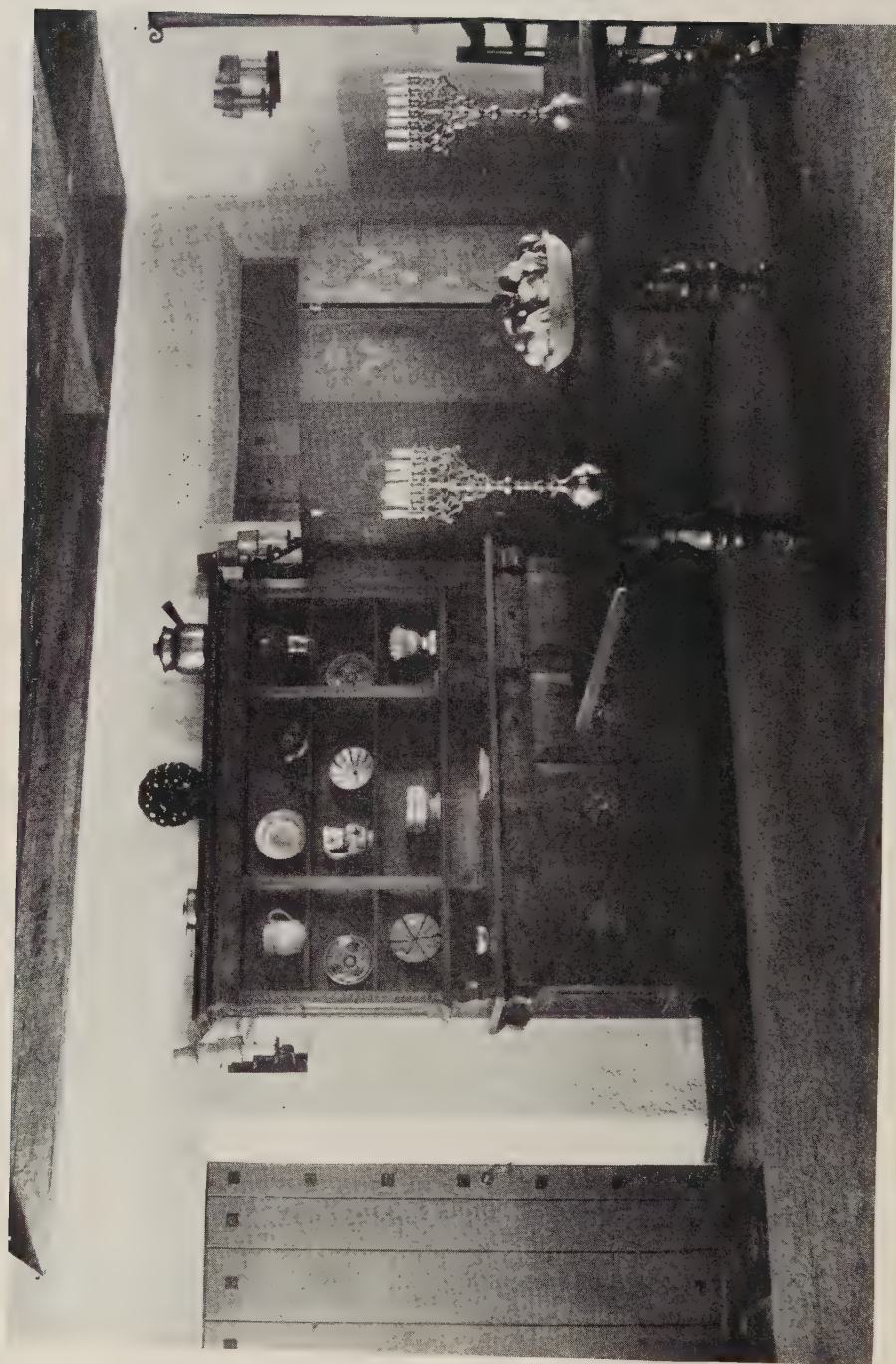
B - ITS AMERICAN REFLECTION - CALIFORNIA



A SPANISH LIVING-ROOM, CALIFORNIA
Wallace Neff, Architect



A SPANISH INTERIOR, CALIFORNIA
Wallace Neff, Architect



A SPANISH DINING-ROOM, CALIFORNIA
Wallace Neff, Architect

doors but provided with thick wooden shelves upon which china, glass, and other wares are set, and (b) the small recessed cupboard *with* doors of walnut or pine, beautifully panelled and decorated with colour and sometimes provided with latticed or grilled wickets. The *lavabo* is often formed just under the cupboard, its basin being fed either from a tap that exhausts through a carved grotesque built into the wall or from a portable jar. A type of hanging, wooden cupboard, known as the "*fresquera*," is used for the storage of food. This variety, which, of necessity, must be ventilated, has latticed upper panels in the doors. In spite of their common use such cabinets are often of the greatest interest and beauty.

Seats and benches, sometimes in recesses but often built against the tiled wainscots, are found, particularly in country houses, where they may serve either as stands for water jugs or milk receptacles or as simple resting places. Not infrequently, pantries and kitchens are provided with tile wall-shelves, the spaces above doors being provided with similar shelves for the storage of household utensils. (Figure E, page 107.) Thus, the "built-in" features of the modern house, like china-cupboards, medicine-cabinets, sinks, and lavatories, find suggestion in the interior arrangements of these houses of old Spain.

The bookcase, a necessary adjunct of every modern American house, was not often used in old Spanish interiors. This feature, however, should follow the cue offered us by other recessed cabinets and itself become a recess, the books finishing flush with the wall. Heavy wooden shelves should be provided and some polychrome decoration may be introduced. Since, however, books are of bright hues and in themselves form a decorative spot, they need not be much enhanced by applied colour.

Spanish hanging lamps are generally of glass and metal—iron being preferred—but candelabra of turned wood, provided with curved iron brackets and candle-sockets, are also frequently seen. These, often brilliantly painted and gilded, make rather splendid ornaments. This idea, carried to Mexico and California, functioned in the old mission churches. (See page 133.) Hanging wrought-iron candelabra of the utmost variety of design are among the distinctive features of the interior. Due to the prowess

of the Spanish smith, these candelabra exhibit the most exquisite workmanship and, glossy black or rusted by years of service, form pretty silhouettes against the white walls or colourful ceilings. Generally a brilliant silken tassel hangs from the bottom of such a lamp.

The Spaniards were fond of portable lamps, and these, standing upon tall wooden or metal standards, are often seen in the vestibules of the Spanish *casas*. They usually consist of a metal-bound glass enclosure for candles or an oil lamp. Frequently pedestals of carved wood, metal, or even of tile, are provided for the reception of the standards of such lamps. (Figure A, page 62.)

Our list of lighting fixtures is completed by candlesticks in various materials—silver, iron, brass and wood—and by the popular brass and bronze oil lamps, rather similar to the antique Roman lamps and often provided with decorative metal shields to keep the light out of the eyes or to protect the flame from the breeze. In the eighteenth century many elaborate chandeliers of silver and crystal were made by the Catalan and Majorcan glass-workers, and these are much in evidence in certain sections.

Some mention has been made of hardware. Upon doors and window-shutters elaborate hinges, bolts, locks, knockers, decorative bosses, and nail-heads of iron spread themselves out for our admiration. These features, together with brackets for shelves and fireplace hoods, cranes and irons, frames and the very decorative "*espetera*," or iron rack upon which kitchen utensils are hung, complete the uses to which wrought iron is put. Sometimes, however, door trimmings are of brass or bronze and locks especially are often of brass.

In closing, one must remark the extreme simplicity of the Spanish interior. The floors, ceilings, and wainscots, while colourful, are subdued by the large area of simple plastered wall; hangings, while rich, are used with discrimination; and the furniture, often of the richest ornamentation, preserves in its main lines a sane architectural mass; *nothing is overdone. This will be the stumbling-block of most Americans; they will get too many things into the room.* One must use the greatest restraint lest the interior become



DINING-ROOM, CASA DIAS DORADOS, BEVERLY HILLS, CALIFORNIA
Roy Sheldon Price, Architect



GREAT HALL, IRVIN F. LEHMAN RESIDENCE, PITTSBURGH, PENNSYLVANIA
Theodore Eichholz, Architect



LIVING-ROOM IN RESIDENCE OF PARKER TOMS, PASADENA, CALIFORNIA
Wallace Neff, Architect



A SPANISH VESTIBULE, CALIFORNIA
Wallace Neff, Architect



A NEW MEXICAN INTERIOR



INTERIOR OF NORDFELDT RESIDENCE, SANTA FE, NEW MEXICO

cluttered and that fine, almost monastic frugality that imparts so much simple charm to the Spanish interior be lost.

In our Hispanic colonies the lack of the rich stuffs of Spain and Mexico and the absence of good artisans enforced a simplicity that was never dreamed of in Spain. Yet as time went on, each of the settlements developed interiors as distinct in character as were their exteriors. These "colonial" types are being utilized, especially in California and New Mexico, and with interesting results, as some of our illustrations of such interiors will show. (See pages 111, 118, 119, and 120.)

CHAPTER XIII

THE FIREPLACE

FROM the earliest days of civilization the hearthstone has been an important feature of the house. Being affected by temperatures, however, its importance varies somewhat with the climate. Therefore in a country like Spain, particularly in her warmer and drier portions, we should not expect to find the same importance attached to the fireplace that would obtain in more northern lands; yet even here there are many excellent examples.

There are several types of fireplaces in Spain, but perhaps as interesting an example as any is that in the kitchen of the house of the painter, El Greco, at Toledo (Figure E, page 107). Here we have a tile-plated inglenook with a great hood overhead and an open fire on andirons below. A crane attached to the wall supports the iron kettle, while the various utensils and dishes dispose themselves along the shelf above. This is a typical kitchen fireplace. Often such a great hooded chimney covers an open hearth, flanked on one side by a deep, tile-plated niche for kitchen-ware, on the other by a tiled range and oven. (Figure A, page 123.)

A second type of chimney-place is that where the fire-box lets back into a tile-faced wall, and is further protected by a great hood covered with polychrome tiles. But practically all Spanish fireplaces, large or small, are hooded, and many quaint hoods are found in out-of-the-way inns and farmhouses. Upon some occasions there are two open hearths under the same hood, with a recessed window between them. This, however, is rare.

A simple type is that in which the fire proper stands entirely in front of the wall upon a raised tile hearth which, provided with andirons and an iron fireback below, is covered by a corbelled, stuccoed hood above. Such examples are not large, the soffit of the hood being rarely more than four and a half feet above the floor, with an extreme projection of two feet. This type varies somewhat, and instead of standing entirely free of the wall, the fire-box may

A - A TILED CHIMNEY-PLACE -
COURTESY OF WM HELGURN -
SPAIN



B - A NEW MEXICAN FIREPLACE





FIREPLACE, CASA DIAS DORADOS, BEVERLY HILLS, CALIFORNIA
Roy Sheldon Price, Architect

set into a shallow niche. The hood may be rectangular, polygonal, even circular in plan, while the hearth itself may be of tiles, stone, or brick. A decorative American example of this general character is shown in Figure B, page 107.

Sometimes one sees a heavily cowed chimney-place in which the hood is supported upon free-standing columns of stone, the deep fire-box setting into the wall. Again the hood may be so shallow as scarcely to project at all, the whole fireplace being entirely accommodated in the depth of the wall. Thus there are many styles of the purely Spanish type, and, indeed, again quite as many of foreign importation.

While often the only fireplaces in the Californian colonial houses were those in the kitchens, these and a series of interesting examples found in the old mission houses serve to give us a good idea of the treatment of this feature. A very good example, and one that compares favourably with the simpler hooded types found in Spanish farmhouses, is the quaint little fireplace in the old refectory of Mission San Juan Capistrano (page 94). An excellent example of the New Mexican type will be found on page 123.

Fittings for the fireplace should be of iron with small use of brass or bronze in dull finish. Andirons are tall and bold but of simple design, while screens or grilles, following the iron-work of old Spain, may be richly elaborate. Tongs, shovels, scuttles, or pokers should be of iron.

CHAPTER XIV

FURNITURE AND FURNISHINGS

IN PRECEDING chapters we have outlined the character of the Spanish interior. We have realized its restrained, almost monastic spirit. Now, with what furniture and fittings—upholstery, hangings, and accessories—should it be completed?

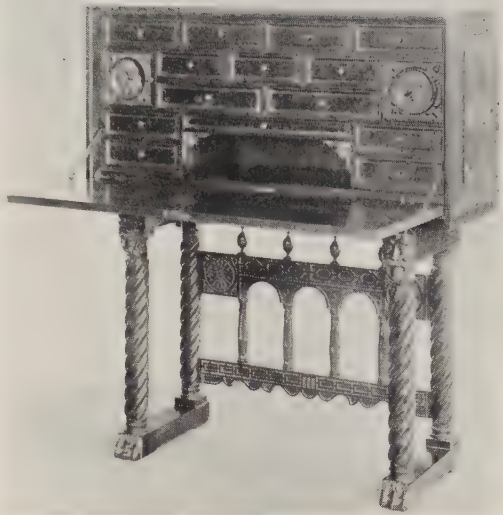
Walnut was by all odds the most popular furniture wood in Spain, and it held its preëminent place in the Spanish regard even after the rarer woods began to be imported from the New World. Oak, and to some extent chestnut, were used, as was red pine, but the latter succumbed partially to the popularity of mahogany in the eighteenth century. The Spanish cabinet-makers did not veneer their furniture, but the art of inlaying, learned from their Moorish masters, was practised to a limited extent.

Early Spanish cabinet-work cannot be accused of being of excellent or even of nice workmanship. However, as time went on, Spanish furniture-making improved to some extent, but it never reached the stage of fine craftsmanship or general elegance attained in other European countries. It is, on the other hand, strong, simple, structural, serious, even to the point of being stiff and uncomfortable, and withal highly reflective of the race which developed it.

Moorish influence has made the Spanish entirely unlike other European furniture. The Moor led the world in leather and iron work and, as a result, we find Spanish furniture excelling in the quantity and quality of leather upholstery and of iron braces, locks, straps, and appliquéés. This leather work is held in place by large decorative nails, the glint and sheen of which impart to Spanish furniture a quality and distinction found in few other styles. Damasks, velvets, and other fine stuffs are used much in the same way that leather is employed, but on the whole, the relatively small amount of upholstered furniture is remarkable, and its thin stuffing, when used, is noticeable.



Courtesy of Kittinger Co.



Courtesy of The Orsenigo Co., Inc.



Courtesy of Kittinger Co.



Courtesy of The Orsenigo Co., Inc.

SPANISH VARGUEÑOS



ANTIQUÉ SPANISH BEDS
Courtesy of the Hastings Table Co.



ANTIQUÉ SPANISH BED
Courtesy of the Hastings Table Co.



SPANISH CHEST AND TRUNK
Courtesy of The Orsenigo Co., Inc.



Courtesy of Baker & Co.



Courtesy of The Orsenigo Co., Inc.
SPANISH CHAIRS



SPANISH ARMCHAIRS (*Fraileros*)
Courtesy of The Orsenigo Co., Inc.

The Moor used little in the way of furniture, and his Christian successor, as a result, has not the variety of pieces known in most other countries. There are, of course, tables and chairs. To these we may add the bench and the stool. Then come the chest, which in Spain, as in most foreign lands, is considered highly serviceable, beds, cupboards, and finally the *vargueño* (cabinet or secretary). To be sure, there will be the smaller items like frames for mirrors and paintings, *cofrechitos* (little coffers or boxes), for all sorts and varieties of purposes, music-racks, sewing-cabinets and the like, but these articles practically complete the items of furniture in the Spanish house.

The Spanish table (*mesa*) is of two general varieties and may be distinguished by the type of leg used. The first type has legs of scroll design, sawn out and framed together; in the other the legs are formed of turned members, large or small. The table, because of the splayed slant of its legs, betrays its lineage, which harks back to a simple board set upon trestles. Sometimes the table is provided with drawers, which effectively strengthen it both in construction and design, but in spite of this, curved iron braces are almost always necessary unless, perchance, stretchers are used between the legs, which is not frequent.

The table varies much in size and small tables of an average height of two feet are very common in Spanish homes. However, upon occasion, tables are as large as four by six feet and have three sets of legs carefully steadied by brace-irons. Refectory tables are of course much longer. The table-top may be left plain and unmoulded or covered with leather or damask. When covered, large ornamental nails and a deep fringe grace its edges.

The chair in Spain shows a greater virtuosity than perhaps any other article of furniture, the most frequently seen chair-type being the *frailero* or "monk's armchair." With high back, high arms, and a carved stretcher, whether unupholstered or covered with leather, rich silk or colourful velvet, this type makes a stately and distinguished appearance in the quiet high-ceilinged *sala*. If of leather, the tooling upon its back is often very rich, but if of textiles, the pattern remains uniformly simple, needlepoint and tapestry finding little use. Velvets and silks, however, are often quilted

or embroidered and are invariably finished off with a decorative galloon and fringe. These touches, together with the glint of decorative nail-heads and the occasional emblazoning of the family crests upon the backs, are relied upon to set off these splendid chairs.

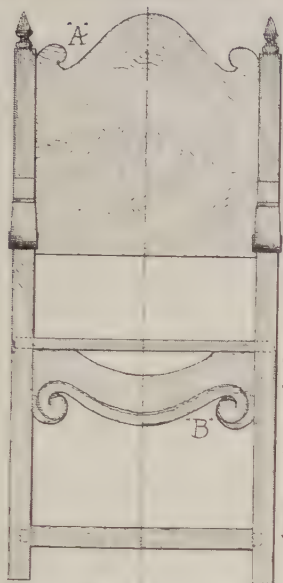
Small chairs without arms also show a great variety, each locality developing its distinctive type. Such seats usually content themselves with little in the way of upholstery and depend for their interest upon their good proportions, honest workmanship, and quaint carvings.

The folding "*Savonarola*" chair, familiar to travellers in Italy, was known in Spain, where it seems to have been introduced by the Moor, who, a nomad from time immemorial, was fond of such collapsible expedients. These chairs were very popular up to the Renaissance but have become rare since that time. However, it was during the period of the Renaissance that this type developed its greatest vogue in Italy.

The bench is very popular in Spain and varies from the simple, provincial wooden variety with no back to the elaborately carved and richly upholstered types found in the great houses. It may have turned legs or the wavy, lyre-like type, straight or splayed, both of which are held in place by bracing-irons similar to those on the tables. Often the back is hinged and thus meant to lean up against the wall. Plain or upholstered, most benches are demountable—the back being hinged to fold down on the seat, and the legs to fold under when the iron braces are released.

The upholstery, which was thinly stuffed, may be of leather or of velvet, quilted and stitched. Sometimes the velvet-covered benches have a finish of fringe, and on all upholstery the large nail-heads are in evidence. When not upholstered the back may be relieved by spindles or inlaid wood or decorated by large, thin, pierced-metal hinges and plaques.

These simple benches and armed chairs the Franciscan monks taught the Indians of our own southwest to build. At the hands of inexperienced workmen, these pieces in the New World took on a crude appearance, but nevertheless some pieces of interest and charm were evolved. (See page 133.) A similar type but differing in details was developed in New Mexico (see page 119).

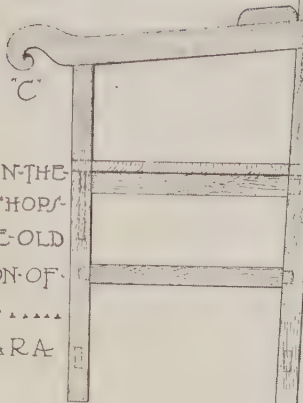


FRONT

AN OLD CHAIR

SANTA BARBARA

SCALE 0 3 6 9 12 IN.



SIDE

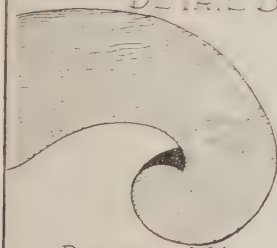
BUILT IN THE
WORKSHOPS
OF THE OLD
MISSION OF
SANTA BARBARA



DETAIL OF
CORNER POST
HALF SCALE



DETAIL B



DETAIL C



DETAIL A

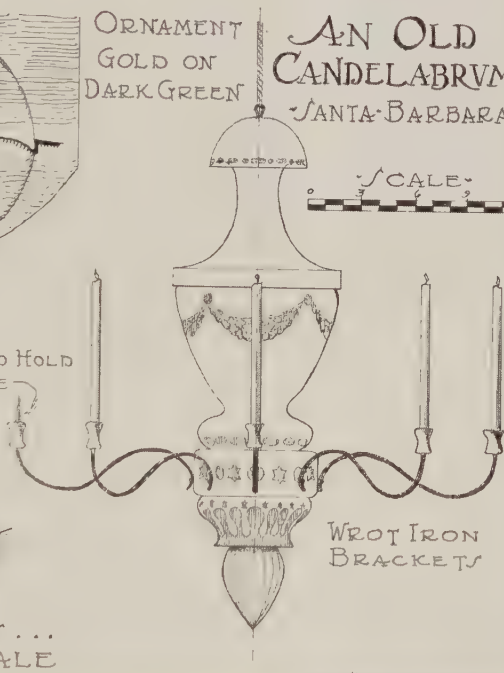
DETAILS...
HALF SCALE

ORNAMENT
GOLD ON
DARK GREEN

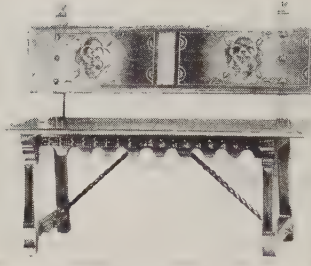
AN OLD CANDELABRUM

SANTA BARBARA

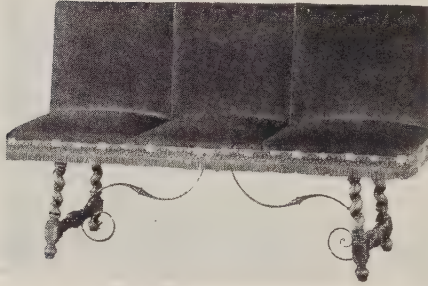
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R. NEWCOMB DEL.



SPANISH CARVED BENCH



SPANISH UPHOLSTERED BENCH



SPANISH HAND-CARVED CABINET



SPANISH TABLE
Courtesy of the Kittinger Co.



Table with Iron Braces



Octagon Table



Butterfly Table



Hip-joint Chairs

SPANISH FURNITURE
Courtesy of Hastings Table Co.



SPANISH TABLE, CHAIR, AND MIRROR
Courtesy of the Kittinger Co.

The bed in Spain seems not to have been prominent before the seventeenth century, prior to this time being little more than a corded frame or a folding cot over which a hide was stretched. As time went on something in the way of a simple four-poster appeared, and by the end of the seventeenth century several distinct types had been evolved. There is the spindle type, with four delicate spiral posts, supporting a deep, fringed, box-like canopy, a spindled head, but no foot-board.

A second type has an elaborate head-board of spindles and wooden arches which builds up into a curved, pedimented, triangular mass with shallow, shell-headed niches carved in the walnut. This has no canopy and the posts have little projection above the head- or foot-boards. A third is a four-poster, canopied type with deeply carved, turned posts. A low head-board, that resembles a wooden window-grille, grilled rails around the top of the box-like canopy, and finials over the posts, complete the wooden frame of this type. There is no foot-board, and from the canopy fall divided, silken draperies which are caught back at the posts by bands of silk.

The Catalan bed is more like a low four-poster couch, the head-board of Baroque scrolls, with pictorial scene or armorial crest, hanging upon the wall above it. In this type the bed and particularly the head-board are richly illumined in colour and gilt (page 128). The draperies may be of damask, *moiré* silk, or velvet. Embroidered silken hangings and covers, block-print cotton and linen knot-woven spreads, with the regulation blankets and linen, complete the coverings.

One misses in Spain the article of furniture known to us as the bureau or chest-of-drawers, the low, long, trunk-like chests with hinged lids taking their place for the storage of linens and clothing. There are heavy oak chests dating from the earlier periods, later types with pretentious architectural panelling, leather- and damask-covered examples with their bright ornamental nails, and iron-bound chests strong enough to please a miser. Thus chests, large and small; chests for clothing, papers, money, silver, tools, grain; chests for every conceivable purpose—are found in Spain and should not be left out of consideration by the American fur-

nishing a Spanish house. The leather-covered chest with iron mountings or nail-head decoration, either flat- or trunk-topped, makes a stunning piece for the vestibule, while the velvet- or damask-covered types are better adapted to *sala* or bedchamber.

The *vargueño* or secretary is perhaps the most distinctive piece of Spanish furniture. There are many varieties of these desks and they are therefore open to all the treatments accorded either the chest or the table. The simple, box-like type fitted with plaques, hinges, and lock of perforated iron, set atop a solid stand, is very secure-looking and impressive. However, for feminine apartments the more delicate types upon tables with turned legs and bracing-irons are more appropriate (see Figure D, page 107).

A word must be added regarding the stool, which is used everywhere in Spain. In general it is a solid affair of turned legs and thin wooden seat, with a scroll sawn in the top for picking it up, but upon occasion, and especially in the finer rooms, it, like the benches and chairs, is upholstered in leather or velvet. Sometimes it was made to match the table or chair which it accompanied.

Add to these things the walnut- or gilt-framed Spanish mirror, some paintings, especially of religious subjects, and an assortment of Spanish pottery and *Majolica* (now obtainable in this country), some bits of Catalan glass, small pieces of sculpture in marble or wood, a piece or two of old brass or damascened ware—antiques if possible—the candlesticks and lamps mentioned in the former chapter, a small leather-covered table-chest or two, and a representative assortment of Spanish articles of furniture is formed.

CHAPTER XV

SPANISH PATIOS AND GARDENS AND THEIR TREATMENT

THE Andalusian garden is, through its Moorish origins, of Asiatic derivation and its glories and beauties hark back to its Persian prototypes. The Moors, who held territory in Spain for upwards of eight centuries, were the originators of these gardens, and the Moor had had a long experience at garden culture in arid lands.

But before going further we must distinguish between the *patio* and the garden. The *patio* in Spain is an outdoor living-room, entirely surrounded by the house; the garden, usually at the rear, is a garden in the true sense of the word. The *patio* therefore takes on a decidedly architectural quality; the garden, on the other hand, contents itself with few architectural expedients. This explanation is necessary because, in the American mind, and indeed in American usage, the *patio* is thought of and treated much as a garden.

The Spanish *patio* is generally enclosed by a shade-producing shelter of some sort. This may be a simple wooden colonnade of one or two stories, as was often the case in Granada, or a two-storied masonry arcade, as at Cordova or Seville. With plants at its centre and sometimes a little fountain, this open-air lounging place provides, under its umbrageous arcades, chairs, tables, and other articles of furniture to make life here convenient and pleasant. Even pictures are often seen upon the walls.

The upper story of the arcade is reached usually by means of a stairway, built between walls, that ascends directly from the *patio*. Upon occasion, however, an open staircase ascends directly from one level to the other. The pavements of the typical *patio*, and indeed the fountain or well at its centre, were of tiles, as was also a wainscot which completely surrounded the enclosure. Above the wainscot the walls were treated with stucco and the ceiling-beams and boards of pine painted in the Moorish fashion.

What planting there is consists of smaller types of trees, like the banana, oleander and palms, and vines which, growing in little beds left by the tiles at the bases of the piers, climb the piers to make a leafy foliage overhead. Geraniums, carnations, or daisies in earthen pots or brazen jars make up the deficiency in flower-beds and, disposed in interesting arrangements around the font or along the arcade, add their constantly changing colour notes.

The garden in Spain is more or less artificial and, enclosed by high walls, is enhanced by walks, stairways, secluded seats of tile, fountains, sometimes pools, and terraces. Colourful ceramic tiles make up the lack of blossom, for here there is scant use made of flowers, and vegetation is prized principally for its wealth of green foliage. The Moor wanted the green, which indeed he used with restraint, but he looked to his glazed tiles for colour. Green foliage, tiles, a few architectural embellishments, water—not lakes, ponds, or lagoons, but water in little canals, shallow pools, and basins—these are the “elements” of which Spanish gardens are made.

The Moslem insistence upon privacy for women and family-life in general underlies the scheme of the Andalusian garden; this and the peculiar climate, which offers intense heat, no frost, and scant moisture. The garden was therefore in reality a series of walled compartments (these often termed *patios*) making as much as possible of a beneficent shade and the few drops of water available. Laid out in rectangular or irregular areas and opening informally into one another, these areas utilize every available inch up to the property line. The high walls of white stucco which surround the garden and indeed separate the various compartments thereof are often disposed in such a way as to provide interesting recesses with tiled seats and a grilled window permitting a vista into the neighbouring compartment. (Page 67.)

Pavements may be composed of bricks, laid herring-bone or in checkered pattern, of stone flagging, or of pebble mosaic, but the walks are almost invariably of ceramic tiles. A kind of earthen path constructed of coloured clays laid between confining edgings of tiles is frequently found in these gardens, and, of red or yellow, it contributes a contrasting colour note to the greenery around it.



A

EXCELLENT GARDEN ENCLOSURE - FLORIDA



B

SPANISH TILED SEAT AND FONT
- AMESON MANUFACTURE -



C

TILED WALKS AND TERRACES
- SEVILLE SPAIN -



D

SPANISH FOUNTAIN - FLORIDA



A = A SUNNY PATIO -
CALIFORNIA - NOTE STEPS



B = SPANISH PATIO
ALABAMA



C = EARLY CALIFORNIAN PATIO - SAN DIEGO
MOORISH FONTS IN AMERICA





PATIO OF THE MISSES DAVENPORT, PASADENA, CALIFORNIA
 Florence Yock, Landscape Architect



PATIO OF ARTHUR K. BOURNE RESIDENCE, PASADENA, CALIFORNIA
Wallace Neff, Architect



A SUNNY PATIO, ARTHUR K. BOURNE RESIDENCE, PASADENA, CALIFORNIA
Wallace Neff, Architect



RESIDENCE OF HENRY SCHULTZ, PASADENA, CALIFORNIA
Wallace Neff, Architect



PATIO OF HOUSE "A," MARAVILLA COMPANY, OJAI, CALIFORNIA
George Washington Smith, Architect

Steps leading to the various levels of the gardens, which are often laid out upon sloping and irregular plots, are nicely handled. The risers, as indeed the treads, are frequently of polychrome tiles, but brick, laid on edge, is also a much-used material. Steps are generally straight, but circular types and even winding flights are to be found. One very decorative sort is that in which the tiled stairway ascends between nicely wrought iron rails flanked by flights of large steps or ledges, one riser of which equals two of the stairway proper. Upon the flanking ledges thus formed, potted plants are set, making the stairway a living bower. (Figure A, page 142.)

Not infrequently the pier at the foot of a flight of steps terminates as a tiled seat, while at the head of the flight a gate or an arch welcomes one to a new level of the garden. The habit of building terraces purely for the purpose of creating interest calls for many such flights, which, it will be agreed, do add to the charms of these delightful gardens.

It is possible in many cases to ascend to the tops of the walls, from which vantage-point the tile walks unfold their pattern in and out among the orange, palm, and pecan trees below, and the low fountains which appear at walk intersections take on, because of their beauty of tile platings, a wonderful interest.

Water, which is very precious in Spain, is made the most of. While both seen and heard and playing a large decorative part in these arid gardens, it is not used in any lavish manner. Introduced from the irrigation *acequia*, it flows generally from the highest point of the garden to the lowest, guided through terra cotta channels, murmuring and gurgling as it goes. Little conduits lead from tree to tree and from shrub to shrub to contribute their life-giving drop of moisture, but, whatever its utilitarian purpose in the garden, this water is made to display itself as much as possible before it slinks off to the vegetable garden at the rear to complete its task. For this reason fountains are especially designed to make the water go as far as possible, and, whenever used, pools are made shallow for the same reason.

The Moorish fountains are often of the greatest interest in design. Octagonal, circular, or star-shaped, they almost invariably

appear at the intersections of walks. The tile-formed type is generally sunken, only the nozzle projecting above the plane of the walk. In some cases a rectangular tiled area, laid out upon a terrace or walk, like a great Oriental rug, is perforated by a sunken stellar basin at the centre of which a carved nozzle sends its spray up in such a way that it spills over the "rug," keeping it splendidly wet and glistening. A sunken border collects the resulting moisture and sends it through a tile-lined canal to new duties lower down the garden.

Sometimes wall-fountains are found, but they are comparatively rare. When occurring they usually consist of a tiled design against the wall with a water-spout at its centre. The water falls into a tile-covered masonry box which resembles a water-trough and is provided with an overflow that maintains a uniform water level.

Another joy of the Andalusian garden is found in the tiled garden seats, which are as numerous and as colourful as the fountains. Formed of masonry, generally set against a wall but upon occasion free standing, these seats take on a variety of simple forms. Their wonderful plating of beautiful tiles, which covers every exposed inch of the surface, is their chief glory, however, and may be counted upon to contribute a perpetual note of colour to the garden. (See Figure B, page 36, and Figure B, page 141.)

The vegetation of the Spanish garden, while interesting, is, due to the arid character of the country, in some respects limited. Grass is not indigenous to Spain and its absence is largely made up by the paving expedients of one sort or another already mentioned; but, when flat masses of green *are* required, they are formed of the various ground-covers like "wandering Jew," "hen and chickens," ground myrtles and ivies.

Among the trees are the magnolia, orange, lemon, palm, box, cypress, arbor vitæ, myrtle, pepper, juniper, black bamboo, and others. Roses, lantana, and other forms which with us remain as small bushes take on the size of small trees, and geraniums climb to a height of twenty feet. Roses, daisies, chrysanthemums, amaranth, cockscomb, jasmine, pomegranate, and other semi-tropical forms, when encouraged with moisture, do beautifully



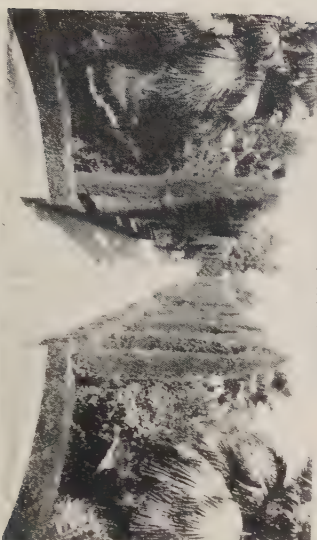
A. WATER GARDEN. VILLA
GENERALIFE. GRANADA



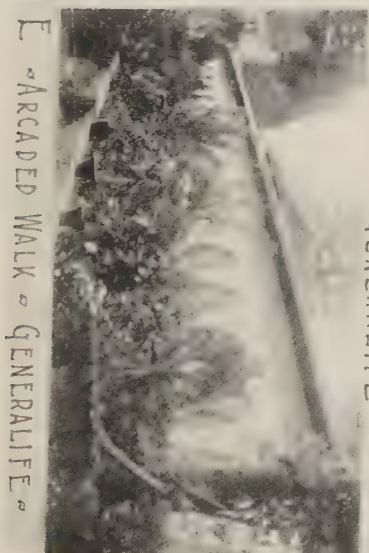
B. ALCAZAR GARDENS
SEVILLE.



C. MAIN PATIO OF THE
GENERALIFE.



D. A VISTA. SEVILLE.



E. ARCADED WALK. GENERALIFE.



A A SIMPLE CALIFORNIAN GARDEN



B A PALM BOWERED PATIO
• CALIFORNIA •



C BOXED GARDEN ~ SPAIN



D CLASSICALLY TREATED GARDEN
WALK ~ SEVILLE, SPAIN



A SIMPLE SPANISH GATE - CALIFORNIA
ADMIRABLE FOR A SIMPLE ENCLOSURE



B ROUGH TEXTURED GATE OF STONE -
CALIFORNIA - INSPIRED BY WORK IN THE
BASQUE PROVINCES OF SPAIN



C A TERRACED GATE - CALIFORNIA - REMINISCENT
OF THE SIMPLE FARM GATES OF ANDALUSIA



D A SIMPLE BUT BEAUTIFUL
GATE RECALLING THE FORMS
OF CATALONIA



COURTYARD OF FRANCES MARION THOMSON, BEVERLY HILLS, CALIFORNIA
Wallace Neff, Architect

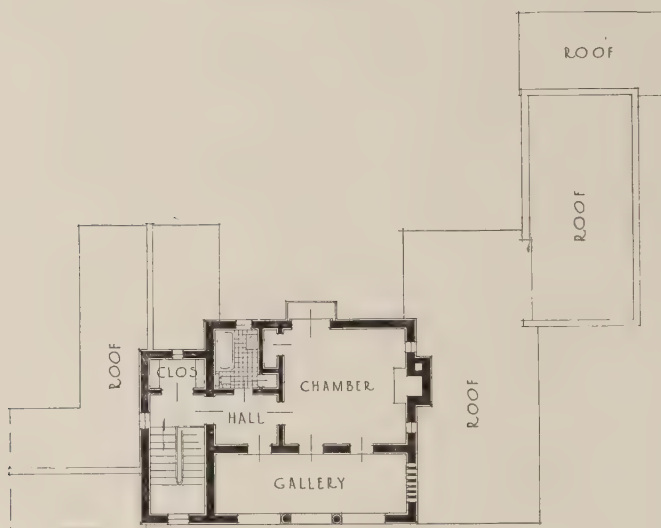
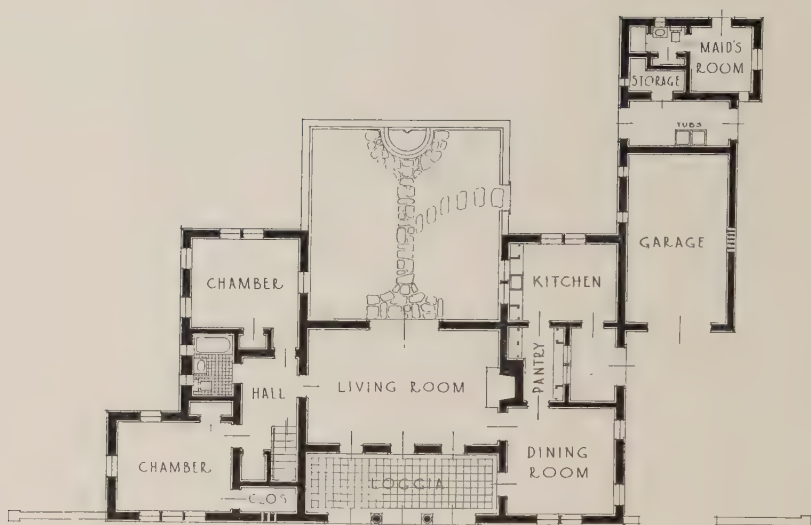
here, the roses and chrysanthemums blooming all winter if given the required southern exposure.

Among the vines are grapes, ivies, and the magenta-blossomed bougainvillea, familiar in California. These, with roses (the yellow ramblers), clamber over terrace, wall, and arbour, while wall-pleaches are formed of orange, lemon, cypress, lantana, and geraniums, well wired to the white stucco walls, against which their rambling branches make most fascinating designs.

In the foregoing descriptions we have attempted to outline the spirit and details of the Spanish garden. Whether or not any American should attempt to *duplicate* Spanish work in America is quite another question. However much we may admire the charming *casas* of Old Spain, in their native setting and peopled by their original stock, most of us would care very little for archæological copies of these houses in our own land. Indeed, in view of our changed environment—similar as it sometimes proves to be—our different mode of life, and the later time in which we live, such a process would be little less than ridiculous.

What may be true of the house is equally true of the garden. Spain offers us a peculiar climate and a highly peculiar flora; to build a pure Spanish garden in America would therefore be illogical and inappropriate. That the American house-owner may draw fine lessons as to the use of water, walls, tiles, seats, fountains, and other features any one will admit; that he may even go far to capture the larger spirit of the Spanish garden no one would deny. But we must remember that we live in a different day and time, we have a wonderfully varied flora; it is our part to make as much of these as possible in the expression of our garden living.

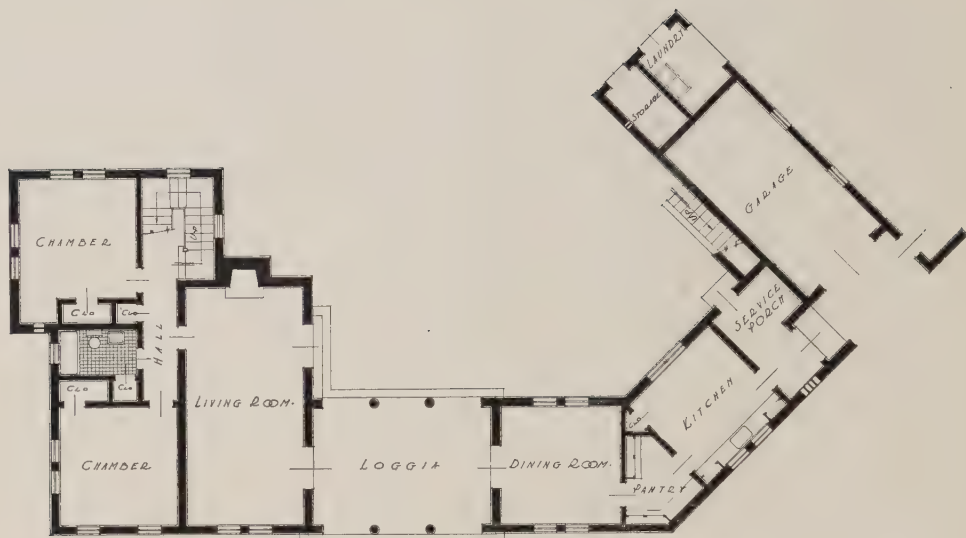
Let us then take these forms, this spirit, and *use them as inspiration* for the lovely garden with which we would enhance our house of Spanish lineage. In this way, and in this way only, can we be true to the fine precedents of the past and at the same time loyal to the ideals of to-day.



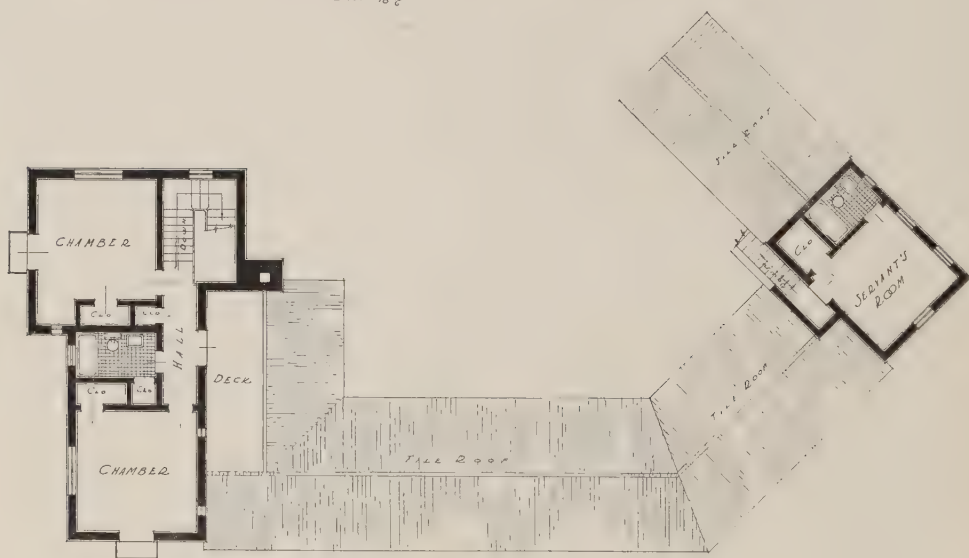
PLANS OF HOUSE AT CORAL GABLES, FLORIDA



VIEW OF HOUSE AT CORAL GABLES, FLORIDA
Walter C. De Garmo, Architect



·FIRST FLOOR PLAN·
Scale 1/8" equals 1'-0"

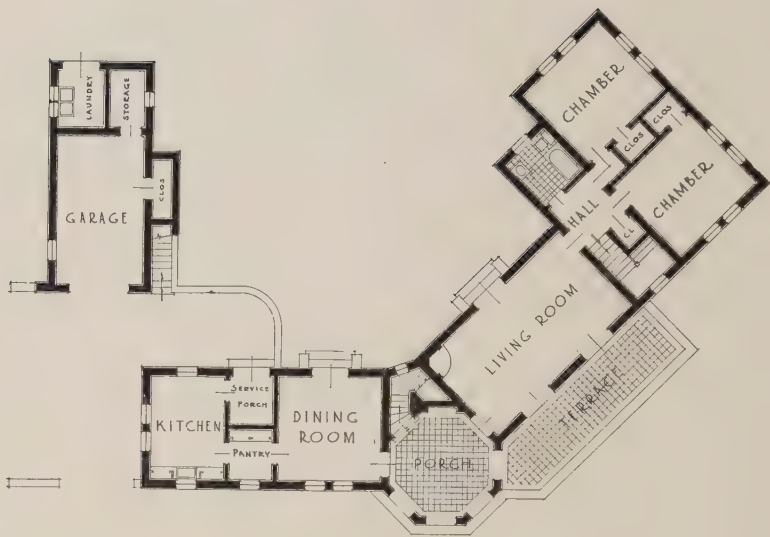


·SECOND FLOOR PLAN·
Scale 1/8" equals 1'-0"

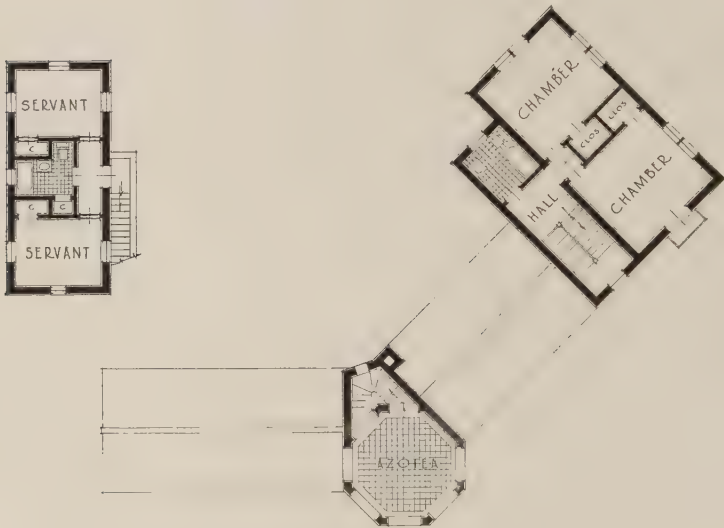
PLANS OF HOUSE AT CORAL GABLES, FLORIDA



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· FIRST FLOOR PLAN ·
SCALE - $\frac{1}{8}$ " EQUALS 1'-0"

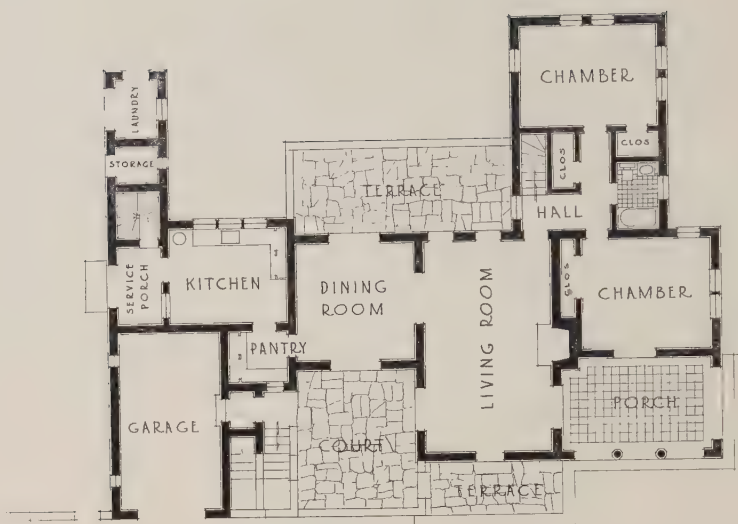


· SECOND FLOOR PLAN ·
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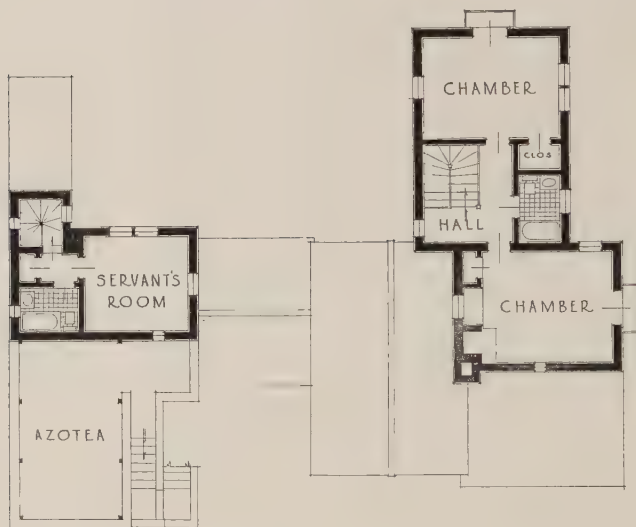
PLANS OF HOUSE AT CORAL GABLES, FLORIDA



VIEW OF HOUSE AT CORAL GABLES, FLORIDA
Walter C. De Carmo, Architect



• FIRST-FLOOR-PLAN •
SCALE: 1/8" equals 10'

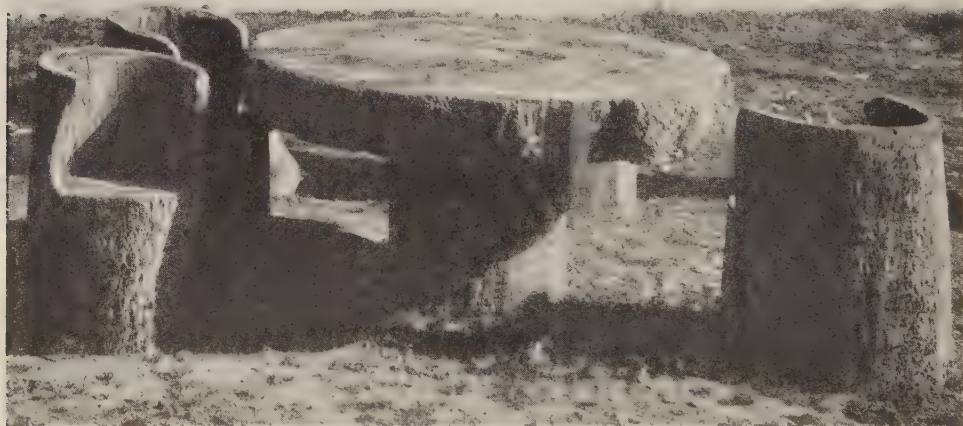


• SECOND-FLOOR-PLAN •
SCALE: 1/8" equals 10'

PLANS OF HOUSE AT CORAL GABLES, FLORIDA



VIEW OF HOTEL AT CORAL GABLES, FLORIDA
Walter C. De Latture, Architect



DOVE-COTE AND RUSTIC TABLE AND BENCHES
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